

EDUCATIONAL DRAMA IN THE SECONDARY SCHOOL :
AN INVESTIGATION OF THEORY AND PRACTICE

by

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Chapter 6

CLASSROOM OBSERVATIONS: INFORMAL AND FORMAL

This chapter combined findings from both the open and closed strands of the investigation, presenting reports from observation of drama work in 24 secondary school classrooms. The informal and formal observations for each teacher are presented side by side, and the teacher in each case is identified by a number (1 to 24).

Informal observation sought primarily to provide information on those points or trends in the lesson that seemed to the observer to be important or noteworthy. Where it was deemed necessary, this description was supplemented by relevant items drawn from the Informal Observation Checklist (see p. 88). The essential feature of this observation was that it remained open to the unique characteristics and interactions of each lesson, attempted to record and describe them, and passed comment on the quality of the work.

Formal observation returns are preceded in each case by several introductory paragraphs. These present

- (i) the context of the lesson, its length, its development and the class make-up;
- (ii) formal observation findings with some comment;
- (iii) a concluding NOTE highlighting significant features of the lesson.

These introductory paragraphs are followed by a tabulated list of the findings from the formal observation schedule (see p. 92).

This chapter, along with Chapter 7, (which presents data gathered through teacher and pupil interviews) and Chapter 8 (teacher and class questionnaires) aims to present the reader with a comprehensive picture

of the findings for each of the 24 teachers and their classes. In this way Chapters 9 and 10, which provide broader comment on and interpretation of the qualitative and quantitative findings respectively, can be better understood.

TEACHER 01 : INFORMAL OBSERVATION

This was a 30 minute lesson with 36 pupils, 11-12 years of age, mixed sex. Pupils lined up outside the drama studio, then filed in in two separate lines, boys and girls, wiping their feet and then changing their shoes. The studio was not soundproofed, but did have blackout and lighting facilities, a good smooth floor and stackable seats around the sides. The walls had several smallish, humorous posters, not directly related to drama.

The lesson began with the class and teacher seated in a circle on the floor. The teacher reminded them of the work the previous week, and they then played a seated mime game, volunteers selecting imaginary objects from the waste-basket in the centre, and the others guessing what it was. After ten minutes, pupils arose and formed groups of two and four, and continued with their work of the previous week: they are on a beach, and they break open an old sea-chest which they discover, and inside is ... what? The work was taken from pupils' play-book, with details left to the individuals to decide. After fifteen minutes of work, the teacher called the class together again, commented briefly on the work, made some suggestions for the next day, and dismissed the class.

The warm-up exercise - miming the removal of various articles from the central waste-basket - linked directly with the subject of the lesson, and the teacher made explicit reference to this prior to the beginning of the work. In practice this may have had, ironically, an adverse effect. In warm-up, pupil mime was brief and careless, and usually accompanied by

smiles. In most cases the teacher announced what the mimed object was, and frequently commented "Good", "Right". While this may have succeeded in provoking a cheerful and cooperative classroom atmosphere, it may also have encouraged pupils to think in terms of light-hearted, superficial work.

Boys and girls worked separately in almost all cases. During the fifteen minutes of preparation, the boys tended to engage in violent action: riding on each others' backs, playing tag, falling. This was within the bounds of the drama - beach-play prior to discovery of the box - but the relish with which it was entered into suggested that the satisfaction for the pupils lay in the physical effort, rather than any real effort at establishing a valid form for their ideas. Verbal interchange tended to support this - much of it was conducted in loud argument, with strength of voice frequently winning out over force of argument. Girls likewise tended to use the drama form in a playful way: one group allowed themselves to be chased around the studio by a member who had discovered a very yucky fishy object in the box. Clearly, the pupils felt no strong need to maintain a high level of credibility - one group of boys, for example, left off breaking open the box to quietly break open each others' heads, for no apparent reason.

Teacher instruction was open-ended, but only in the sense that an essay title of "A Day at the Seaside" is open-ended: the plot outline, in some detail, was prescribed. Even within the framework, the teacher chose the emphasis: at the beginning of the lesson, pupils were urged to focus on the box's contents; at the end, to think more about the character of the participants.

Maybe the most striking feature of the lesson was the level of pupil attention. In a class of 36 young pupils, not one noticeably failed to

pay attention. All that the teacher requested - from wiping feet on entry to numbers in groups - was followed quickly and in full. Likewise, activity was always confined to what pupils clearly believed to be the limits of the drama. The level of attention, however, may have had its origins in the relationship of the teacher and the pupils, rather than anything inherent in the drama. In other words, pupils were happy and willing to do what they were told, especially as the subject-matter and general shape of the lesson left little room for pupil control and hence commitment to it. This was reflected in the noise level and quality - it was high, and reminiscent of the playground sound. Towards the end of the lesson, several groups sat down and watched the others in a relaxed way, occasionally yawning. They had done what they had been asked to do, and now they could relax.

While the teacher exerted considerable control over the form and shape of the lesson, he did little to affect its quality. Once the work was established, the teacher did not interfere, except to adjust numbers, and watched the groups work in a supervisory way. Greater teacher input might have stimulated fuller pupil commitment.

There seemed to be a close connection between the extent to which this was a "good" class in the sense of well-behaved, and the level at which they worked. While the teacher did urge them to "think carefully about the contents of the box", and later to "think about your play in between now and next day", just what this meant was never made clear. Thus pupils worked in terms of obedience, with the horse-playing boys and the "finished" girls apparently seeing nothing lacking in their performance or their attitude. In addition, the source and kind of the subject-matter (from a text-book, and with the slightly bookish flavour of buried treasure) may have worked against the pupils seeing it as

something with which they could engage in a meaningful way. Had the teacher followed up on his own account at one point - that their boxes might be "magical or have science-fiction elements in it", or be like Pandora's Box, with which the class had treated recently in English - work of considerably greater depth might have emerged. However, this was not given prominence in discussion, or in dramatic form, and the opportunity was lost. Thus, while commitment at the real level was high, at the symbolic level it was minimal, as was reflection on what had happened. Little of pupil feeling or thought appeared to be caught in the course of the lesson.

TEACHER 01 : FORMAL OBSERVATION

This was timetabled as a half-hour lesson. However, by the time the questionnaires were completed, there was a little over 13 minutes left for drama. For this reason, no time was devoted to games or exercises. Discussion largely consisted of the teacher reminding the class what they had been working on when last they had met - small groups discovering buried material by the sea. The class then split into those groups, and had four minutes to rehearse the work, the teacher reminding them that time was pressing, and remaining in his position by his desk. One group (from many volunteering) was then chosen, and they (three girls) improvised the decision to go to the seaside, purchase of tickets, train-journey, larking around on the beach, discovery of chest, removal of a love-letter and a smelly sock, and a final chase.

What was labelled discussion in fact consisted mainly of teacher instructions - reflecting the fact that time was limited. Likewise, all teacher questions were closed, and in only two cases did pupils respond. Pupils themselves did not initiate or disrupt in any way, and the teacher found time only for brief praise - general, followed immediately by specific.

In terms of in-role work, more interesting figures emerged. The observer focused on one group during preparation - four boys. All of their work was coded as verbal (although there were of course accompanying non-verbal contributions). Pupils A and B dominated completely, with C and D acting virtually as audience during the planning, or responding in non-essential, passive ways. The second group of pupils (E, F and G) were three girls. The number of contributions were much higher in number, and more evenly spread, although E clearly dominated. The teacher contributed only once - to give some instructions to the girls. There was no pupil role-disruption, and no teacher-criticism.

The positioning diagram indicates that the majority of pupils maintained roughly the same position throughout the lesson - as did the teacher. The performing group, however, showed an ability to integrate spatial factors into their performance, making use of an elevated area in the right hand corner of the room.

NOTE: The lesson was notable for the teacher's lack of input, its brevity, the pupils' passivity, and the contrast between the numbers of verbal contributions from the first group which was preparing to perform and the second group which was performing. The opportunity for movement, likewise, appeared to have been limited solely to the first group.

Lesson Time = 13 minutes

GAMES/Exercises	:	0
DISCUSSION	:	1. = 1 min. 2. = 3 mins.
		<hr/>
Total	:	= 4 mins.
Teacher Comment	:	4
Teacher Instructions	:	9
Teacher Questions	:	4 (closed)

Pupil response : 2
 Pupil question/
 initiation : 0
 Teacher response : 0
 Pupil disruption : 0
 Teacher criticism : 0
 Teacher praise : 2 (1 general. 1 specific)
 IN ROLE (i) = 4 mins.
 (ii) = 5 mins.
 Total = 9 mins.

PUPILS

(i) (Group = 4)

Verbal

Non-Verbal

A = 3

0

B = 4

C = 0

D = 0

(ii) (Group = 3)

Verbal

Non-Verbal

E = 24

E = 3

F = 12

F = 0

G = 10

G = 8

TEACHER

Verbal

Non-Verbal

1 (Instruction)

0

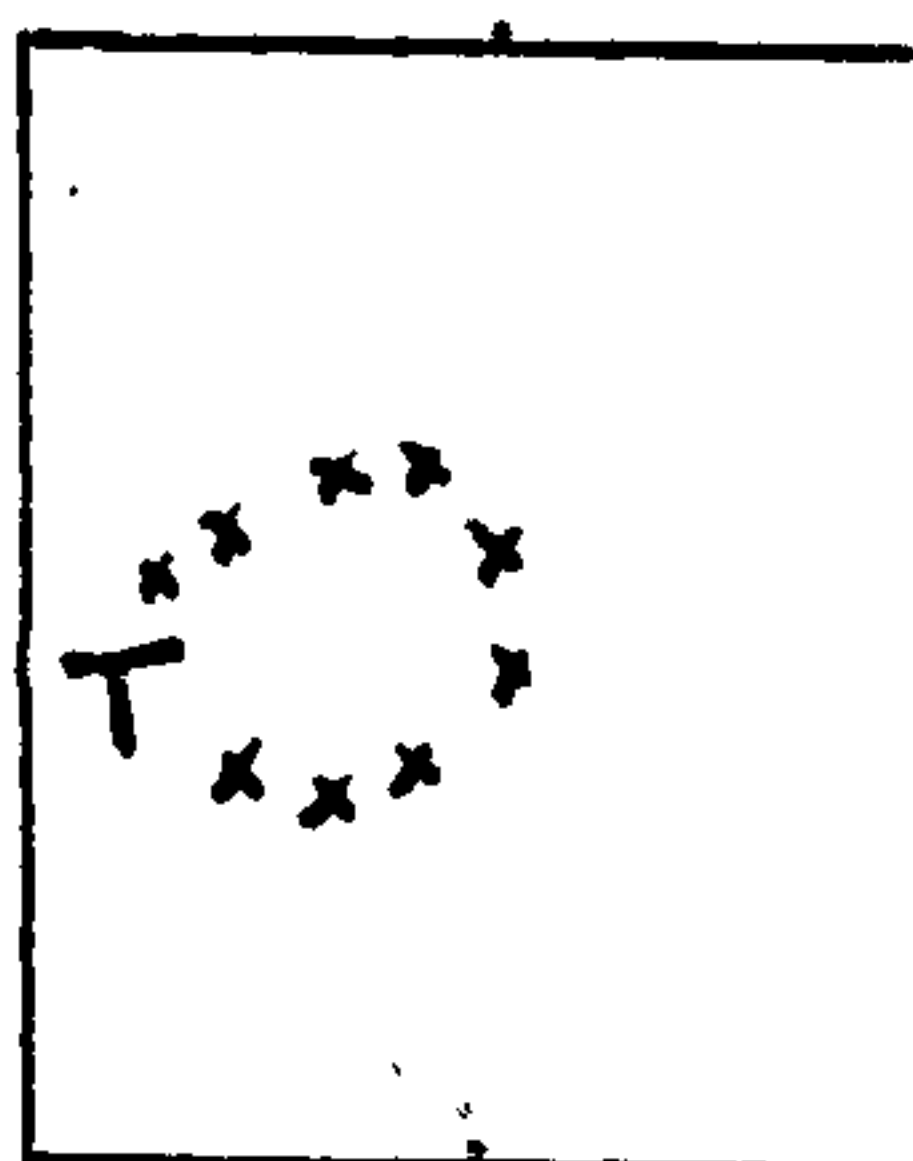
Pupil role-disruption = 0

Teacher criticism = 0

Class Position Charts (3)

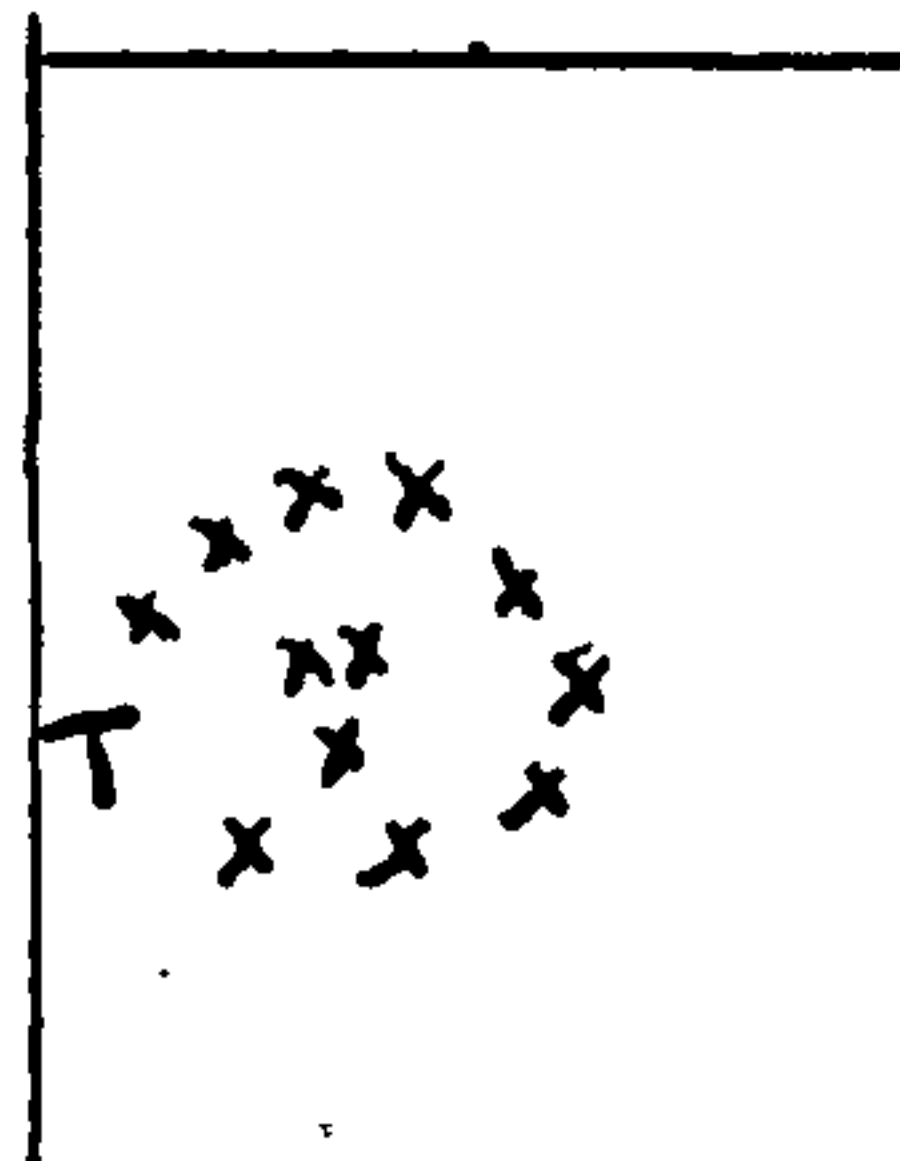
(1)

Down.
Whole-
class.
Discussion.
Teacher
talking



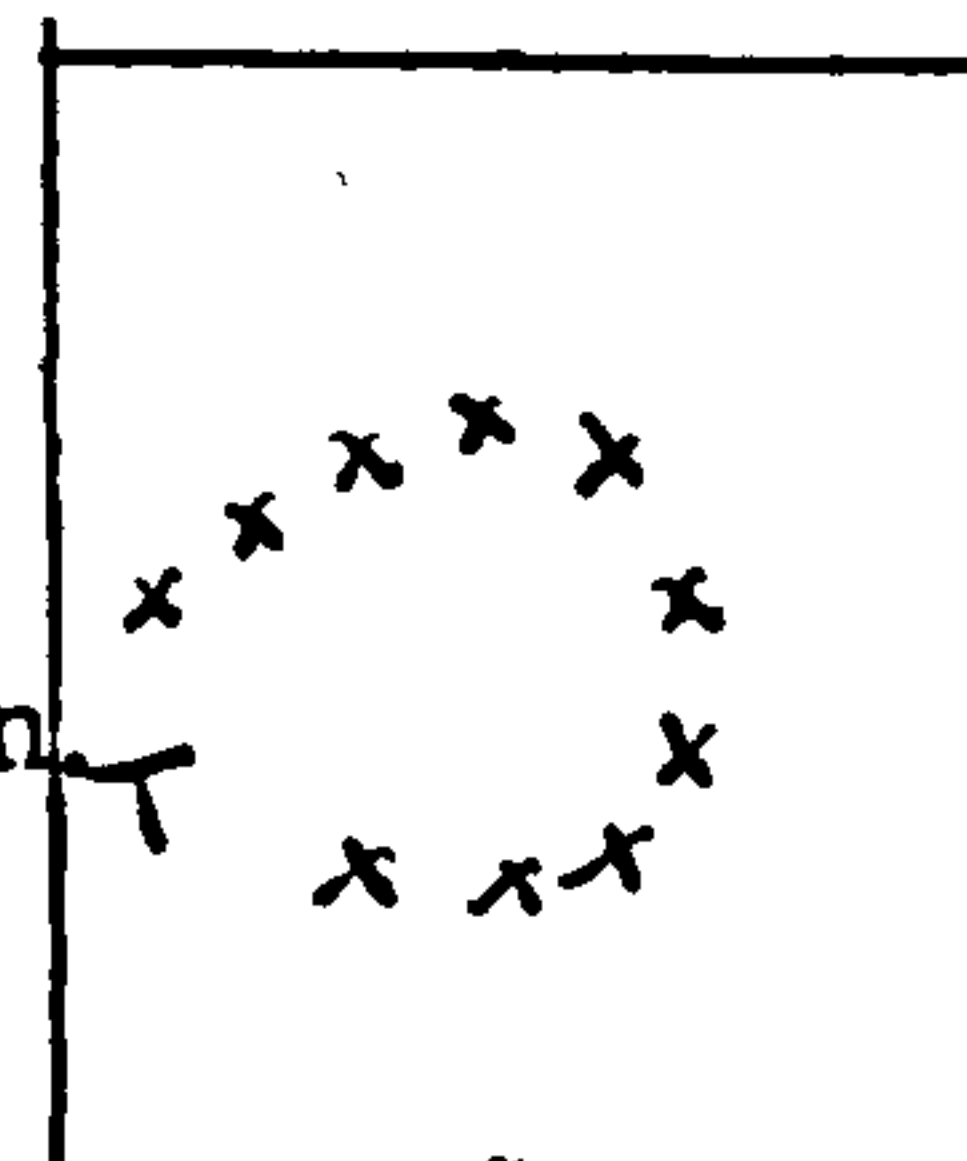
(2)

Up-
Group.
Role.
Pupil
talking



(3)

Down.
Whole-
class.
Discussion.
Teacher
talking



TEACHER 02 : INFORMAL OBSERVATION

This lesson took place in a spacious sixth-form-centre studio, with high roof and tiled floor. The lesson lasted for over an hour, and involved 14 fourth year CSE pupils - 14-15-year-old boys and girls. Work began with the class seated in a circle, discussing panels and panellists, particularly on TV. The teacher then had pupils divide into three groups and prepare a sketch involving a panel of people. Preparation extended well over half an hour. Each group performed in turn, and the lesson ended.

The character of the teacher was notable throughout the lesson. She was a lively, energetic person, and as pupils stood shivering and unenthusiastic, at the beginning, she had them play a short game of tag, which broke the ice and established a degree of commitment, or at least pleasantness. In discussion, the teacher was cheerful and friendly - e.g., when a pupil made a suggestion which she did not catch, she enquired "Who?" This slightly embarrassed the boy in question, so she laughed and added: "You just muttering to yourself?" This, strangely, had not the effect of crushing or hurting the boy, but of relieving his awkwardness. The teacher clearly knew the character of her pupils, and they seemed to feel generally secure with her. During group preparation she moved continually from group to group. "Who's going to be Magnus Thingummy? Are you going to do it straight?" "What're your chances of being ready in

five minutes?" While groups were theoretically free to choose what sort of sketch they would do - as long as it involved a panel of people, a decision made by the teacher - in fact the teacher's frequent contributions determined to a considerable degree what happened. One group, which spent at least 20 of the 30 minutes organizing a quiz game, met with the suggestion that they aim for greater variety: "It gets very static, two sitting over there, two sitting here." A "What's My Line" suggestion was given them, and when one pupil suggested they might do something similar, the teacher responded "Yes. Good. So you could introduce more stuff like that." Despite her assurances that she was "not suggesting they do that", she clearly had an impact. When this group actually performed, they jettisoned their first 20 minutes of work totally for something closer to what the teacher had in mind.

Thus the teacher's support, unwittingly, resulted in frustration of the pupils' own efforts (perhaps for the best, in terms of performance). The pupils clearly had greater concern with pleasing the teacher - or certainly trusted her judgment in these matters beyond their own. There seemed little sense of faith in their own creation.

This dominant quality of the teacher was reflected in miniature by one member of that same group. This girl virtually dictated the questions that would be asked, while another group member wrote them down. She said such things as "Come on, let's have some stupid ones (questions)" - and then promptly listed three herself, all of which were immediately accepted. After a run-through, the quizmaster addressed her with the statement that four more questions were needed. While her contributions were numerous, they tended to be superficial - she played the part of an aggressive Irish female (fairly near to her actual character), who kept the panel game at a jokey level ("Oh dear, it's on the tip of me tongue, oh dear"): The teacher's emphasis, on the other hand, was on technical

matters - the girl milking the cow ("That's pulling bell-ropes" (laughter)), the need for movement during performances. The teacher's emphasis, like the girl's, was firmly on entertainment and end-product.

In keeping with the teacher's concern for active involvement, there was very little discussion. At the beginning, pupils were asked to name some panel games, and panel situations, but no effort was made to consider the effect of such things, or the contrasts of character within such groups (an expressed concern of the teacher during the interview). This may of course have occurred at some other point ("If we don't have time to talk about them today, come back to them later on"), but the emphasis, presumably, would again have been theatrical.

A light, imitative quality was discernible in all three performances. "What's my line" featured a toilet attendant, an Irish girl, and a Mr. A. Spastic, from Marks and Sparks (played by a boy who in fact was mentally backward. This casting oddly did not emerge as malicious and appeared to have little untoward effect on the victim). Another performance was seen as quite successful, owing to the patter of one pupil in the role of auctioneer in a TV "Sale of the Century". His poise was noteworthy, and his language a fine parody of the original ("But first we have this beautiful stereo unit, which I think you may enjoy."). Unfortunately, the emphasis on amusing performance minimized the possible extension of language and thought which might have been achieved.

Within their understanding of the drama, as conveyed by their teacher, pupils seemed to be trying their best. In her concern for activity, enthusiasm, and a pleasant, lively working atmosphere, the teacher appeared to have lost sight of the goal of deepened emotion and reflection. Pupils were stretched in terms of effort, but it was effort directed at essentially superficial material. Teacher input won involvement, but not commitment to meaningful work.

TEACHER 02 : FORMAL OBSERVATION

Lesson length: 40 minutes

The teacher began by giving each group of four or five pupils a situation card, noting the emotion they were to experience, and the circumstances under which it was to be shown. The groups then worked on these for over fifteen minutes, with the teacher visiting each group in turn and helping and encouraging. Each group then performed, for about three minutes each - a stuck life, a seance, lost keys - and brief comment and criticism was voiced, very mainly by the teacher. The lesson then ended.

There were no exercises or games used - perhaps pressure of time, perhaps that the pupils had had their thoughts concentrated through the questionnaire. The first discussion amounted in fact to teacher instructions (2 minutes) and the second to teacher comment on the worth and success (or lack of it) of each performance. Teacher comment was markedly higher than either teacher instruction or teacher closed questions. The teacher's open questions were quite high, and these mainly occurred when the teacher asked the groups questions about their work (e.g. "What were you trying to do?"). Pupils, however, responded only to a fraction over half of the teacher's questions. (19 to 10).

Likewise, the lesson showed few examples of pupil questioning or initiation, reflecting the extent to which the teacher controlled the discussion. Teacher response was as a result naturally limited also. There were few examples of pupil disruption - just two, by the same girl, (brief, distracting laughter). The teacher did not criticise these - and what criticism she levelled was mild in nature, and directed at aspects of the various performances. Teacher praise - or what could be identified as such - was brief and seldom.

In-role listings were deceptive, in that more than half of the time - 17 minutes - was devoted to preparation; and with the group observed, none of this time was actually given to working in-role - all of it was given to preliminary discussion. This 17 minute discussion - involving four girls and a boy - was very much dominated by one girl, whose verbal contributions were almost double that of anyone else. Practically none of the five resorted to non-verbal "discussion".

In-role performances were marked by their briefness - the longest was 3 minutes. In each group, there was at least one "passenger" who contributed little or nothing. Comparatively, the non-verbal played a much more central role in work.

There were five class position charts, showing that all four areas of the room were used. However, the groups maintained (in all cases but one) their initial position.

NOTE: The lesson's most striking features were the total absence of in-role work during preparation; the extent to which discussion was dominated in a group by one girl; the lack of non-verbal during role preparation (through shyness?); and the extent to which the teacher's questions were open, yet elicited little response.

GAMES, exercises	0
DISCUSSION	: 1. = 3 mins.
	: 2. = 8 mins.
	<hr/>
Total	= 11 mins.
Teacher Comment	: 15
Teacher Instruction	: 9
Teacher Questions	: 5 (closed)
	: 14 (open)
	<hr/>
Total	19
Pupil Response	: 10
Pupil question/ initiation	: 3

Teacher Response : 1 (brief)
 : 1 (developed)
 —
 Total 2

Pupil Disruption : 2 (verbal)

Teacher Criticism : 5 (mild)

Teacher Praise : 1 (general)
 : 1 (specific)
 —
 Total 2

IN ROLE: (i) 17 minutes
 (ii) 2 "
 (iii) 3 "
 (iv) 3 "
 —
 Total 25 "

PUPILS

(i) (Group = 5)

Verbal

Non-Verbal

A = 18

UNK = 2

B = 45

All = 1

C = 28

D = 27

E = 8

(ii) (Group = 4)

Verbal

Non-Verbal

F = 4

UNK = 4

G = 5

H = 1

I = 4

(iii) (Group = 4)

Verbal

J = 8

K = 6

L = 3

M = 2

Non-Verbal

UNK = 5

A11 = 6

(iv) (Group = 5)

Verbal

N = 8

O = 2

P = 8

Q = 3

R = 0

Non-Verbal

UNK = 1

A11 = 1

TEACHER

Verbal

Non-Verbal

11 (instructions)

0

14 (questions)

15 (comment)

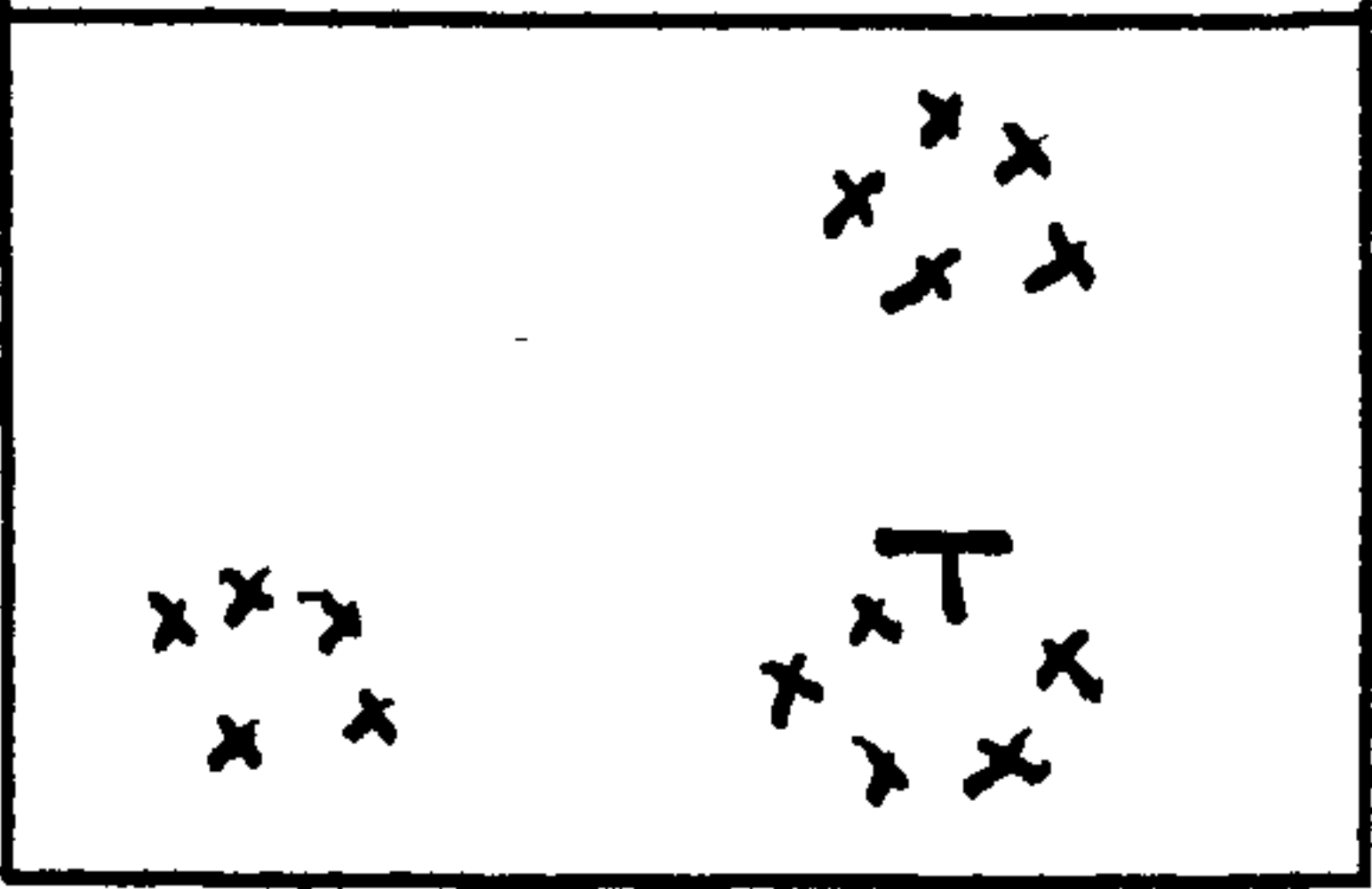
Pupil role-disruption : 2 (verbal)

Teacher criticism : 0

Class Position Charts (5)

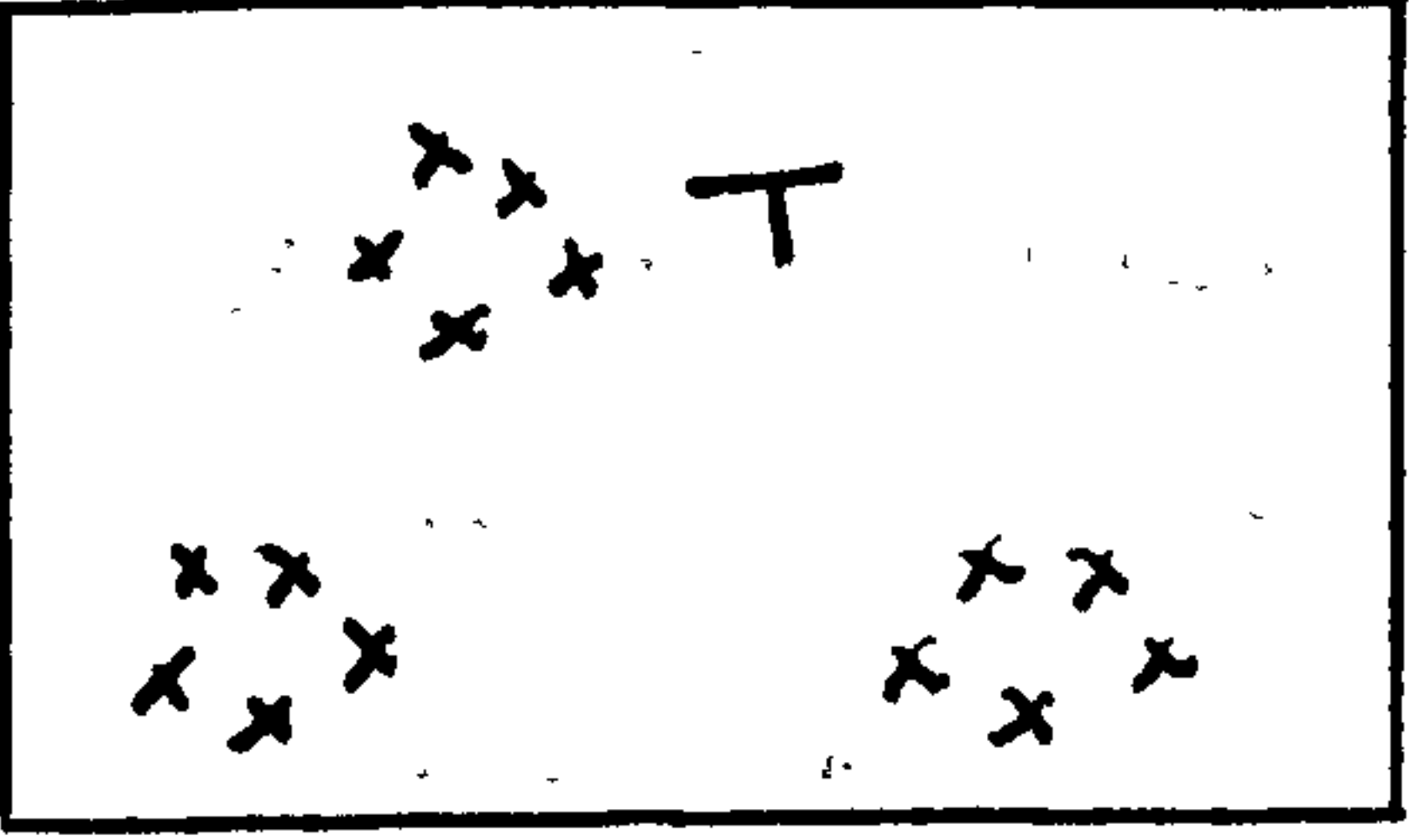
(1)

Down.
Whole-
class
Discussion.
Teacher
talking



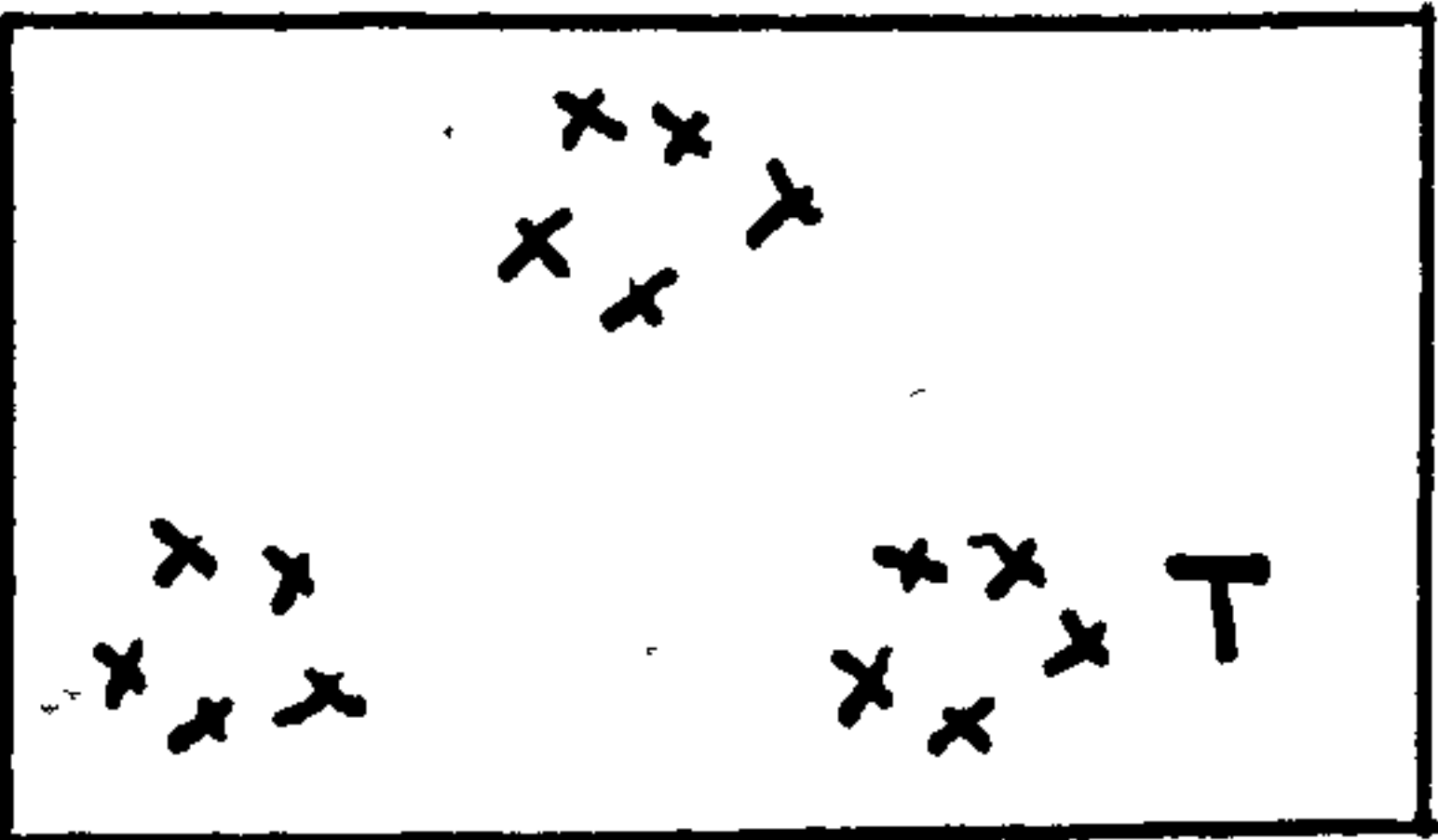
(2)

Up.
Group.
Role.
Pupil
talking.



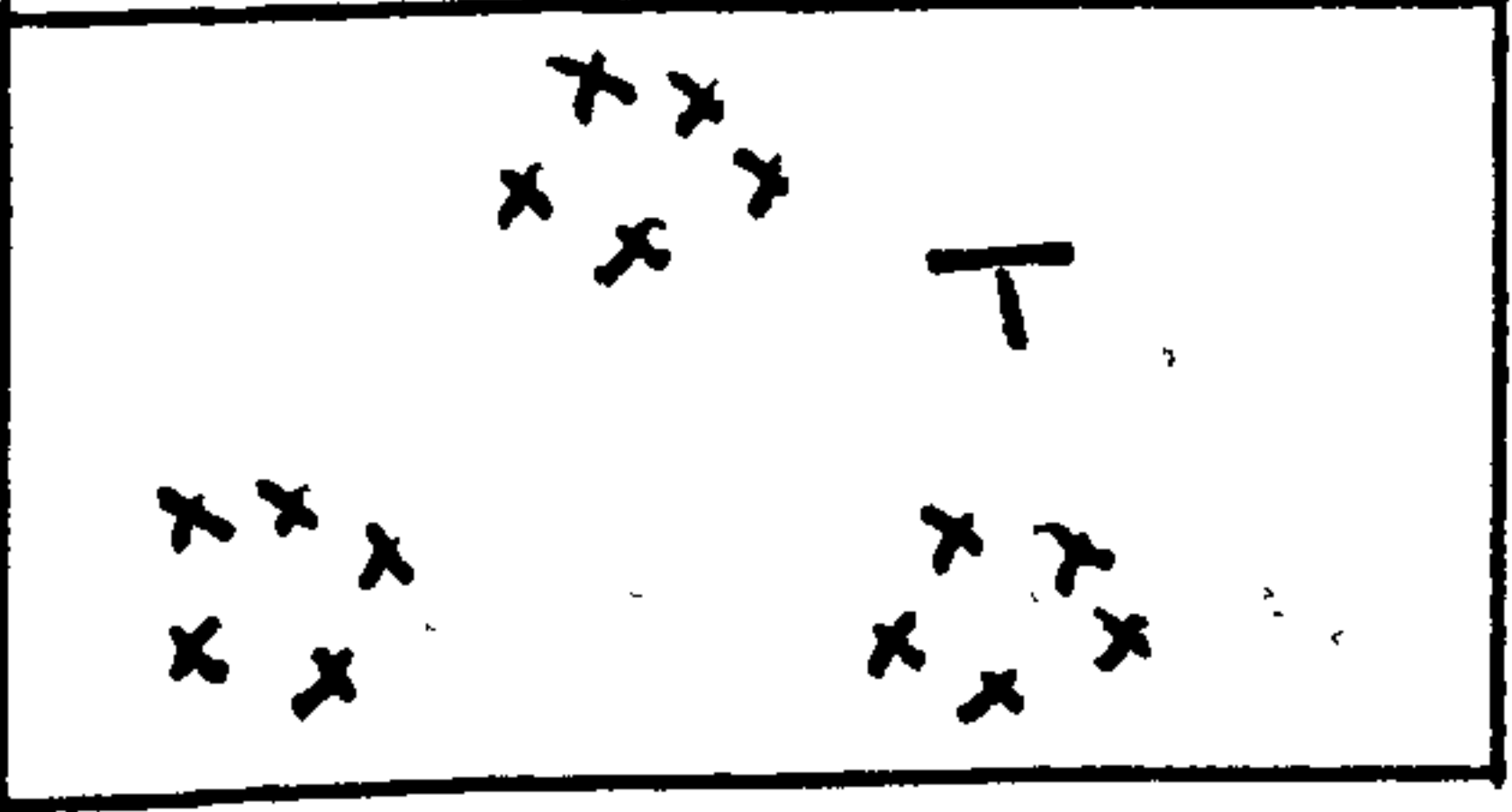
(3)

Up.
Group.
Role.
Pupil
talking.



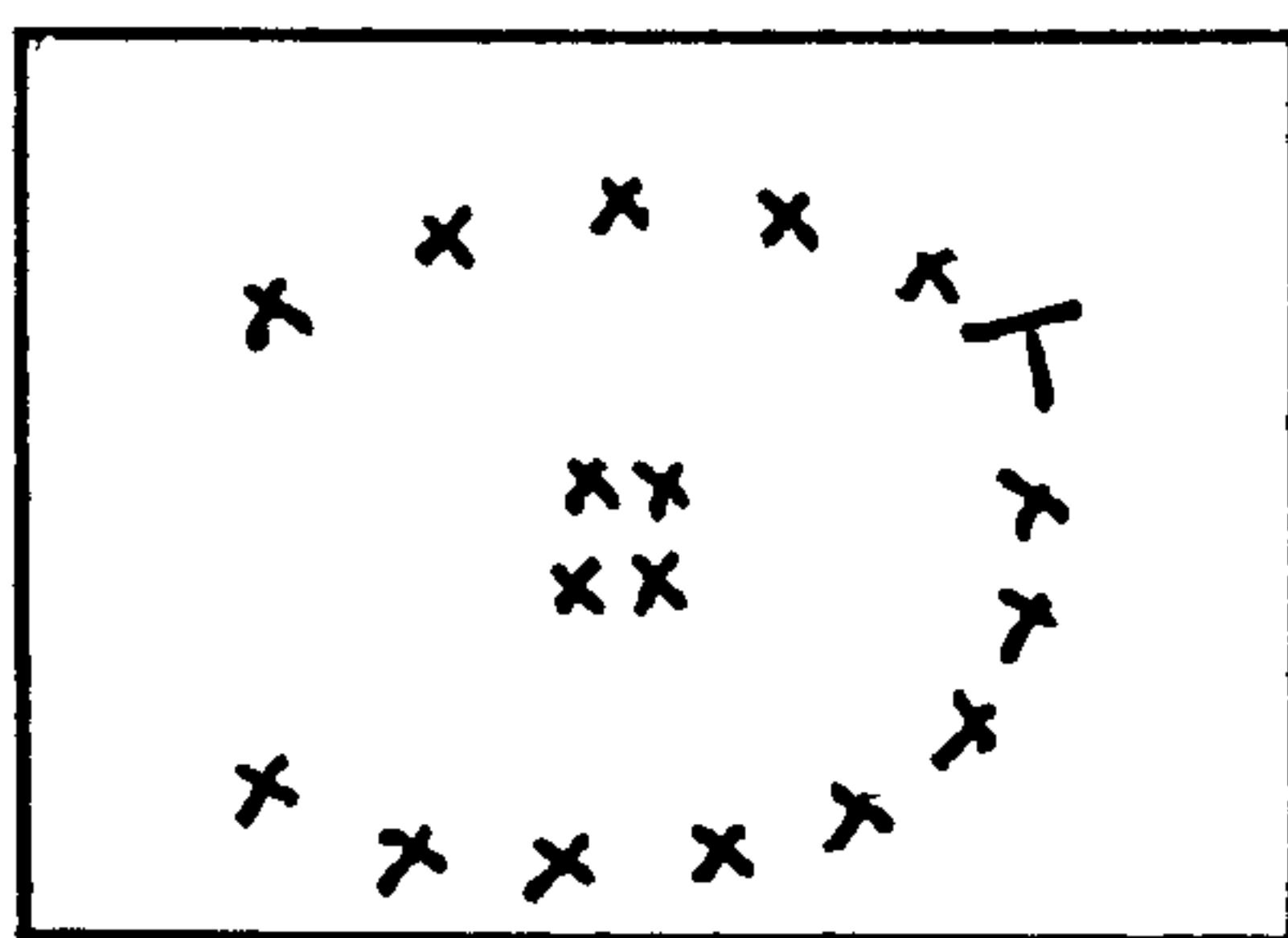
(4)

Up.
Group.
Discussion.
Teacher
talking.



(5)

Down.
Whole
class.
Discussion.
Teacher
talking



TEACHER 03 : INFORMAL OBSERVATION

This lesson was approximately an hour in duration, and involved work with 14 fourth year pupils, non-academic in interest and make-up. The teaching area was a classroom with no furniture except some rostra and chairs along the walls. In one corner was a small office-storage area. The walls were bare.

The teacher began the lesson by fetching a record player from the office. She then addressed the pupils, who had seated themselves in a small clustered group and were talking and laughing quietly. She reminded them of the work from the previous week, relating to escape. She then instructed them to run in a circle, which they reversed at the beat of the tambourine. They then formed pairs, and chased each other, followed by crouching small and unfolding to the tambourine's beat. This was followed by "dying" as the rifle shots of the tambourine rang out. "The Rumble" from West Side Story was played, and pupils pursued and killed each other silently in pairs. After some discussion regarding violence, and a book written by a man who had been a prisoner of conscience, the pupils struggled to appropriate music as the Red Sea collapsed around them. This was followed by discussion of how it felt, followed by two volunteer pupils - mother and daughter - in the centre while the remaining pupils circled them chanting "Hate!" and "Kill!" and finally attacked. A poor vs. rich improvisation followed this, with the poor leading the rich privileged people to the guillotine. After discussion of how this felt, and the gap between rich and other

poor nations today, an improvisation of a similar nature involving a witch was performed, ending with the burning of the witch and discussion. At this point the lesson ended.

Most striking in this lesson was the number of activities engaged in, and the rapidity of movement from one to the next, in the course of an hour. One possible interpretation of this might be that the teacher valued quantity of activity - busyness - above quality. Work in any art form tends to require tentative exploration, the testing out of ideas, selection and revision. The pace at which one activity succeeded another (despite the fact that all linked to the theme of "Prisonership") seemed to leave little room for this sort of form-seeking.

The teacher's attitude to the pupils seemed related to this. While cheerful and friendly, the teacher very firmly controlled the shape of the lesson, and even details of the work:

"As you're running, I don't want you grinning, want you expressing what you're feeling."

"Once more, because really you're just falling - I haven't seen one person die yet."

"Can you make as much noise as you like for this exercise, but everybody has to end up dead on the floor."

"Right, stand".

"Make a circle, please".

"No talking".

"Go".

"Come on girls, stop playing games with the hands."

Consideration of discussion showed a similar pattern. For example, the teacher asked for examples of violence which the pupils had witnessed; when she received one (involving clearly enjoyable blood "spurting out of this man's head"), she commented: "That was really disgusting, wasn't it?" After the guillotining scene, the teacher asked "What did

you think about it - were you really terrified?" and obtained the desired "Yes." When she asked the attackers what they felt, she was told "Joy." This she quickly brought under control: "You yourself thought it was a horrible thing to do; in the role of the character in the play, you felt joy."

Almost exactly the same situation arose in discussion of the burning of the witch. The people who had burned her claimed they felt glad she was dead (although innocent); but the teacher gently insisted: "When she's dead - you feel you've done wrong by burning her, the poor woman." The discussion had become an occasion for the teacher to impose her moral views on the pupils - in contradiction to their experience of the drama. Clearly the teacher did not trust the drama itself to arrive at the desired conclusions, and perhaps with some reason. This raises the recurring question of whether pupils can truly be allowed to come up with their own answers, in response to the drama work which the teacher, of course, originally constructs and in process continues to shape.

Throughout the work, real relationships rather than symbolic dominated. For example, during the "Rumble" sequence, most of the pupils smiled in an embarrassed way as they killed/were killed. When it was found that the teacher intended to allow the music to continue for some time, the dead arose and went smiling to their fate again. Even in death, corpses arranged themselves so they could see what other pairs were doing. Death in the Red Sea showed similar readiness to break through the convention of the work, in expression and movement. In this context, the teacher's rapidity of movement in discussion from the symbolic to the real may have encouraged this failure in commitment. The Red Sea sequence, for example, was followed by teacher questioning:

"Has any one ever been in that situation, of drowning or near drowning? It's a terrible thing - you want to be very careful where you go. (Pause) Who can swim? Hands? (Some hands) Make a circle, please" (Next activity begins - French Revolution).

Despite the teacher's point that the words 'Hate' and 'Kill' were "really ugly words", pupils responded with considerable smiling as they chanted. Pupil choice of language in role showed similar awareness of themselves as pupils playing at being something or someone else. The leader of the French mob gave the instruction: "I'm going to listen to what they're (the rich) saying - if I'm not back in five minutes, come." The conversation of the rich showed a similar stereotypical quality, with swank chatter as tea was taken. After the guillotining, the mob leader cried "Let's get ... get the things!" The choice of material - the hunger of the mob - might have contributed to this lack of clarity in feeling, since real hunger for a child living in 1970s Britain is a rare experience, and one demanding careful planning and execution if it is to be caught in role. Thus words tended to be vague ("get the things") or bookish ("If I'm not back in five minutes ..."), reflecting the pupils' divorce from their roles and the possible understanding they could offer.

In conclusion, this teacher's concentration on activity, while providing the lesson with considerable pace and the pupils with some impression of progress, resulted in work which proceeded only at the play level. The reasons for this hurried variety of activity appeared to be the teacher's unwillingness to trust the pupils or the art-form. The prophecy, on the evidence of this lesson, was self-fulfilling.

TEACHER 03 : FORMAL OBSERVATION

Lesson length: 75 minutes

The lesson began with some games; followed by group role work; followed by whole class role work interspersed with teacher comment and discussion. There was a 15 minute break, on either side of which was approximately half an hour of work. The drama centred on a robbery performed by a gang of four teenage girls, their difficulties with their families and with the police.

Games and exercises lasted three minutes at the start of the period. Discussion occurred frequently (seven times) and for short periods of time in each case (maximum was four minutes). Most of this time was taken up by the teacher talking, and when she asked questions, they tended to be closed. To almost all (42 out of 44) questions, pupils replied. Pupils on the other hand rarely (6) asked questions or initiated, and the teacher responded even less frequently (2). Likewise there was very little pupil disruption (1) or teacher praise (2); and teacher criticism on the few occasions it was offered was mild (5).

There were five periods of role work in all: two short (3 and 4 minutes) followed by two long (18 minutes and 17 minutes) concluding with one of 5 minutes. All were performance except the first, which was preparation. Only the first 2 involved small group work - all of the class was involved in the other 3. The contributions (both verbal and non-verbal) in the small-group work were somewhat uneven, but not nearly so much so as in the large groups. Time and again pupils A and D dominated the work, although in some (e.g., (iv)), a pupil (E) emerged to join them. In most cases, verbal work dominated non-verbal. When the teacher intruded, it was in most cases (15 to 2) to issue instructions, rather than ask questions. There was no pupil disruption of in-role work.

The nine class position charts suggest the whole class worked throughout as a unit but this was not in fact the case.

NOTE: Most striking features were the frequent short, sharp discussions spread throughout the work; the extended in-role work by the entire class; and the way in which this work was dominated time and again by a few pupils. (This last may well involve strain on those pupils on the periphery; and where disruption does not occur, other factors than respect for the work or its success may be responsible - e.g., respect for the teacher, or those students dominating things.)

GAMES, Exercises : 1 (3 mins.)

DISCUSSION : 1. = 2 mins.
2. = 2 mins.
3. = 3 mins.
4. = 1 min.
5. = 3 mins.
6. = 4 mins.
7. = 1 min.

Total = 16 mins.

Teacher Comment : 14

Teacher Instruction : 41

Teacher Questions : 23 (closed)
21 (open)

Total 44

Pupil Response : 42

Pupil Question/
Initiation : 6

Teacher Response : 2 (brief)

Pupil Disruption : 1 (verbal)

Teacher Criticism : 5 (mild)

Teacher Praise : 2 (specific)

IN-ROLE (i) : 3 minutes

(ii) : 2 minutes

(iii) : 18 minutes

(iv) : 17 minutes

(v) : 5 minutes

PUPILS

(i) (Group = 4)

Verbal

A = 5

B = 3

C = 4

D = 0

Non-Verbal

A = 4

B = 4

All = 7

(ii) (Group = 4)

Verbal

E = 5

F = 15

G = 1

H = 7

Non-Verbal

All = 2

(iii) (Group = All)

Verbal

A = 25

B = 5

C = 8

D = 23

Unk = 34

Non-Verbal

A = 6

B =

C = 4

D = 0

Unk = 4

All = 2

(iv) (Group = All)

Verbal

A = 29

B = 7

C = 16

D = 49

E = 25

F = 18

G = 7

Non-Verbal

A = 7

B = 4

C = 6

F = 4

Unk = 7

(v) (Group = A11)

Verbal
A = 2
Unk = 7
C = 2
D = 12
E = 1

Non-Verbal
I = 1
Unk = 19
C = 4
D = 7
E = 2
X = 6

TEACHER

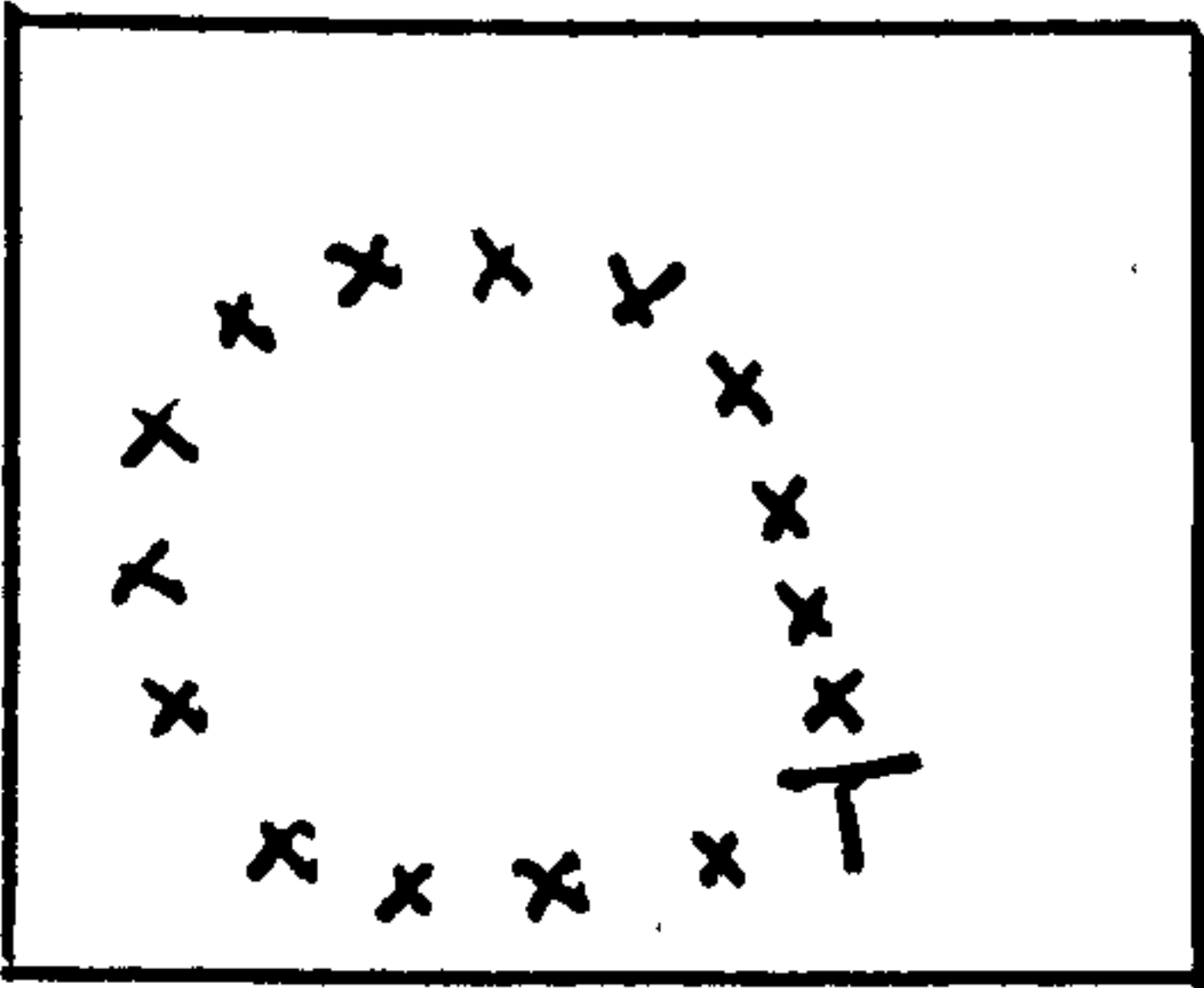
Verbal
15 (Instructions)
2 (Questions)
Pupil role-disruption = 0
Teacher criticism = 0

Non-Verbal
0

Class Position Charts (11)

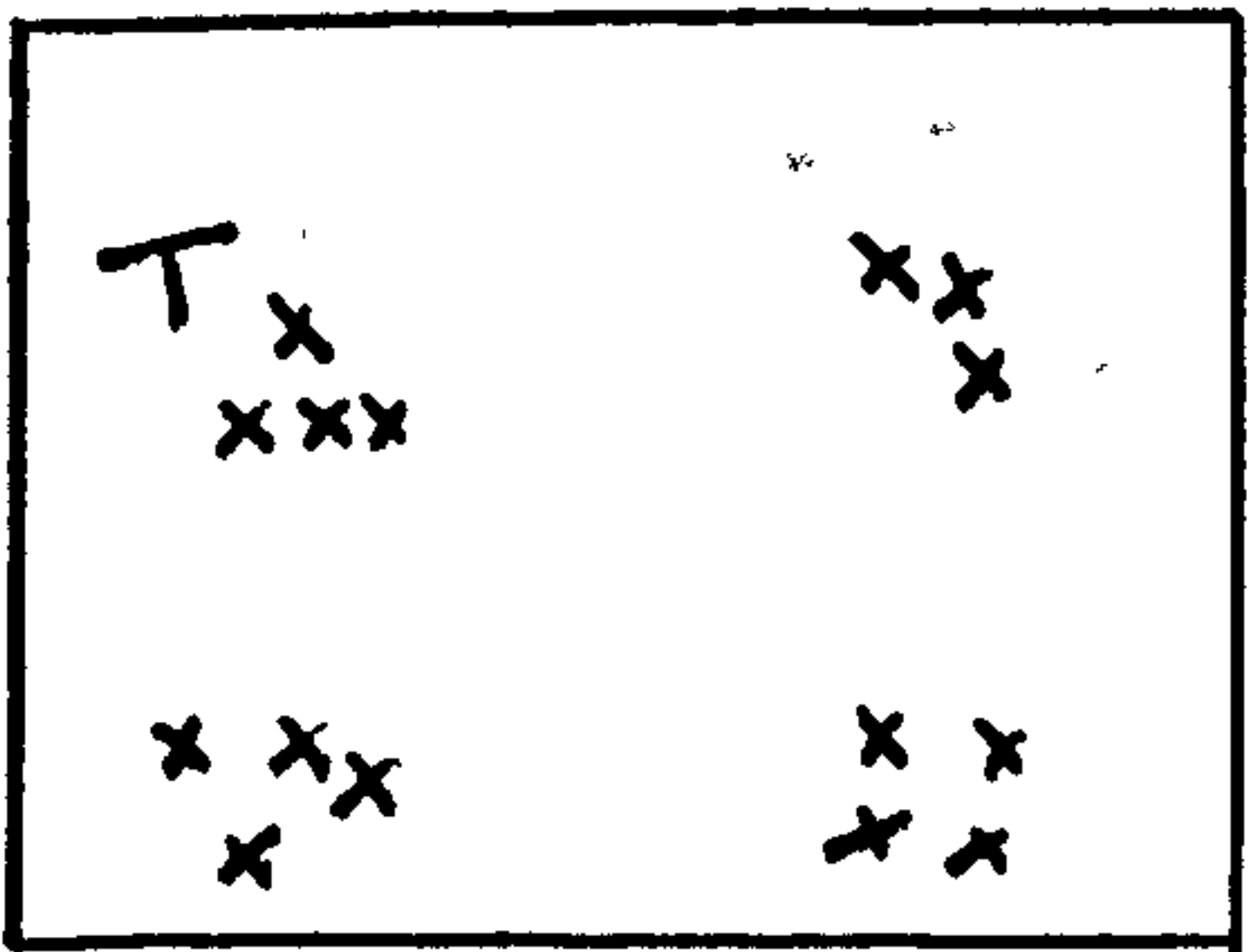
(1)

Down,
Whole-
class
Discussion.
Teacher
talking.



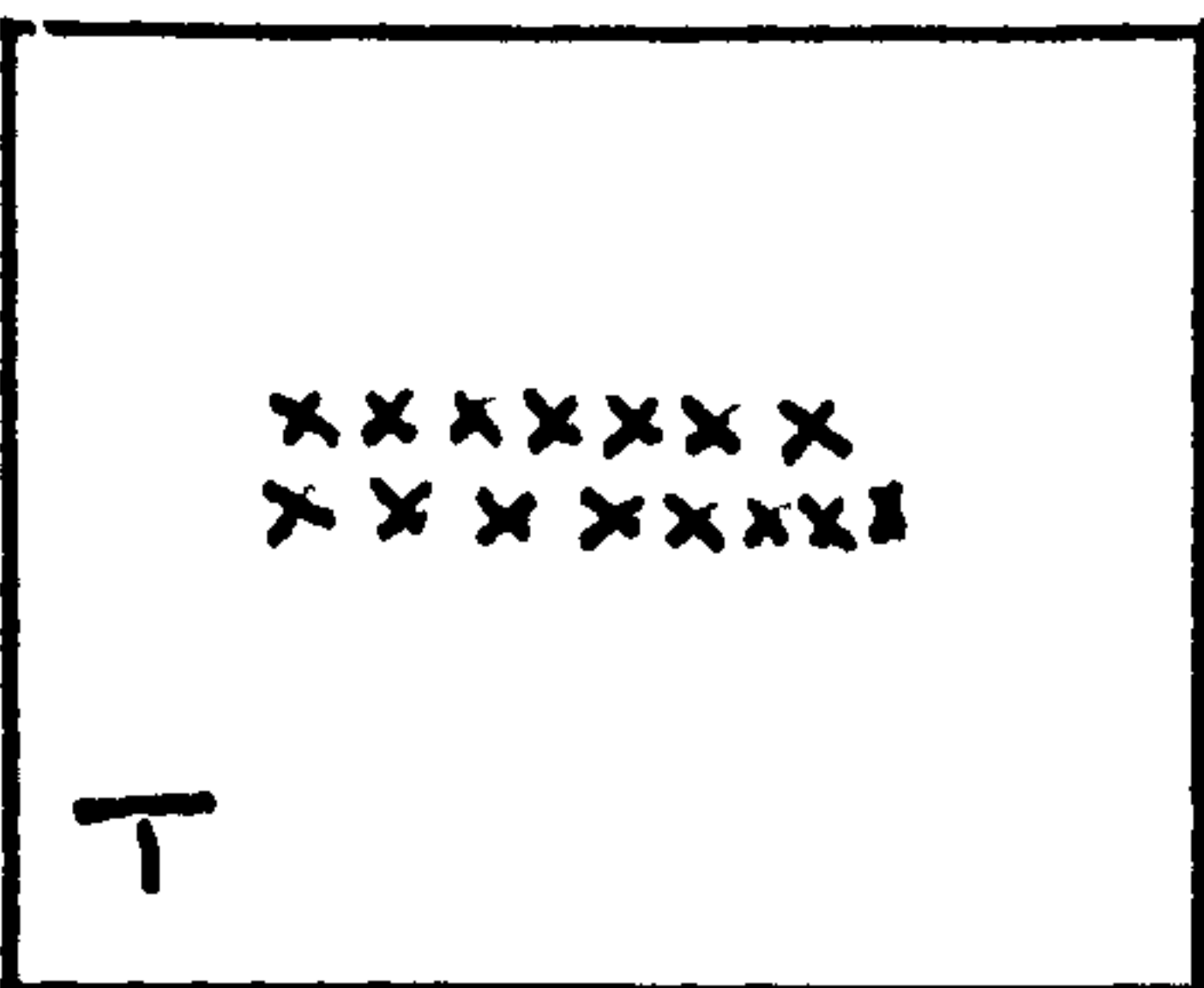
(2)

Down.
Whole-
class.
Discussion.
Teacher
talking.



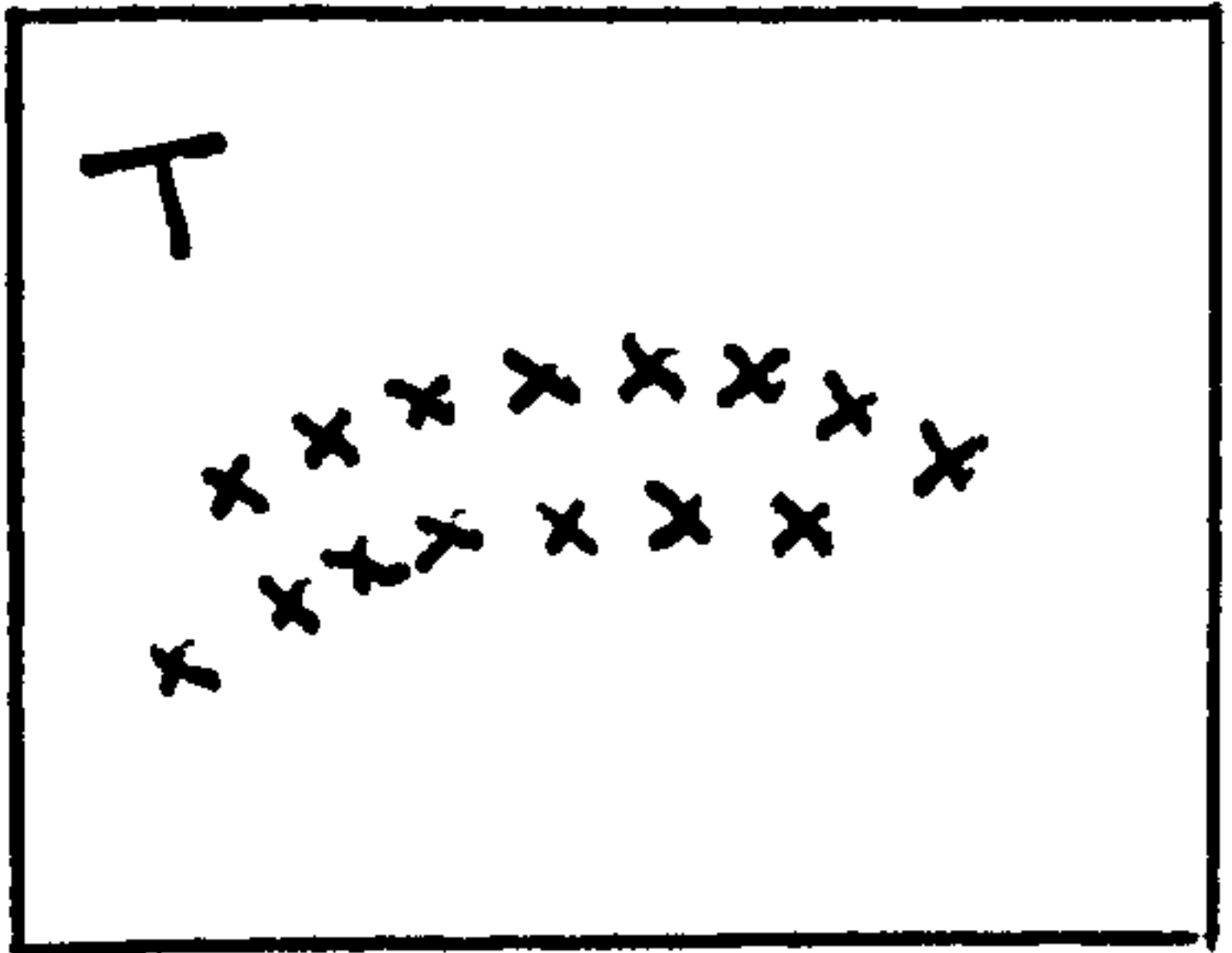
(3)

Down.
Whole-
class..
Discussion.
Teacher
talking.



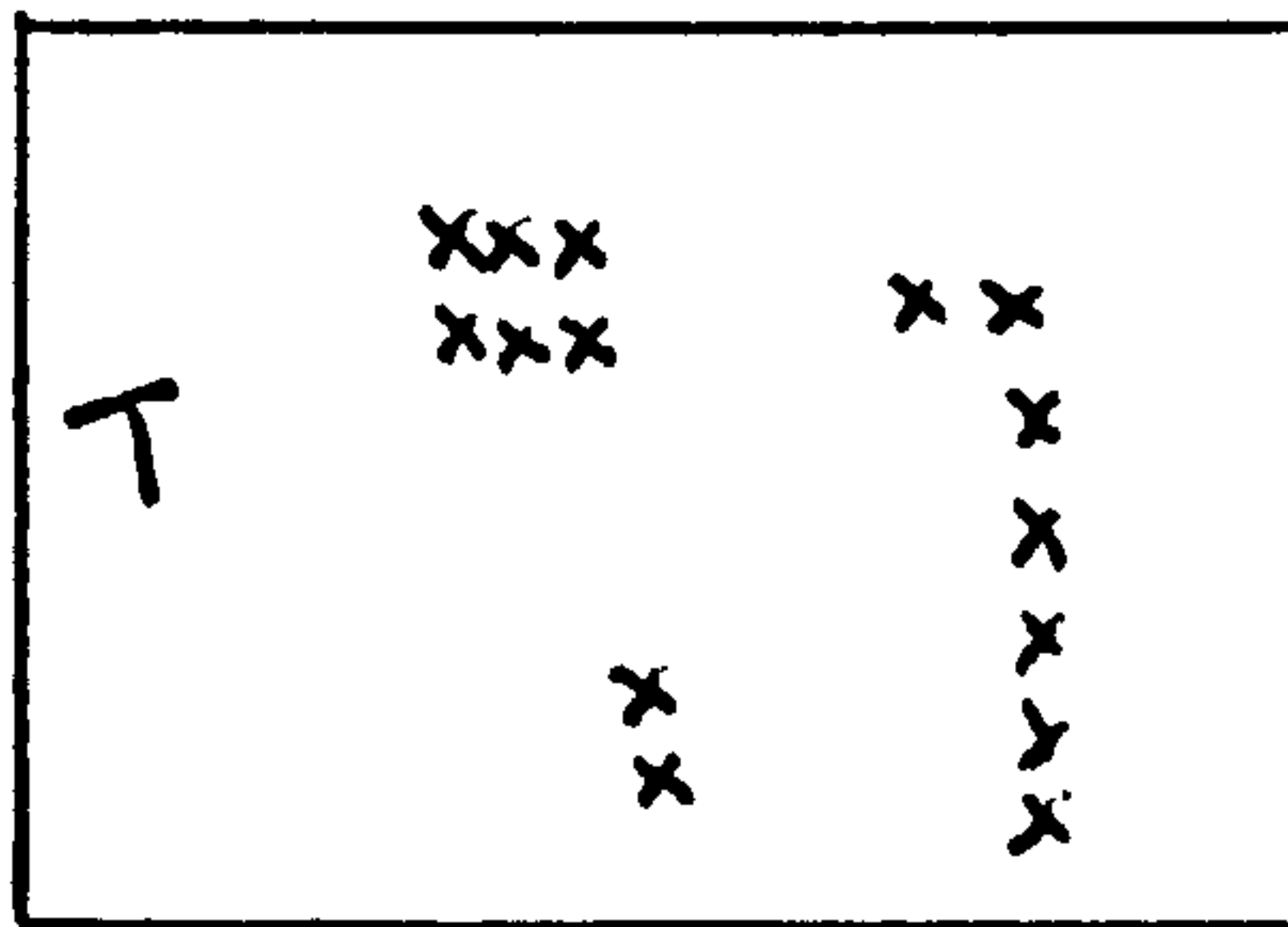
(4)

Down.
Whole-
class.
Discussion.
Pupil
talking.



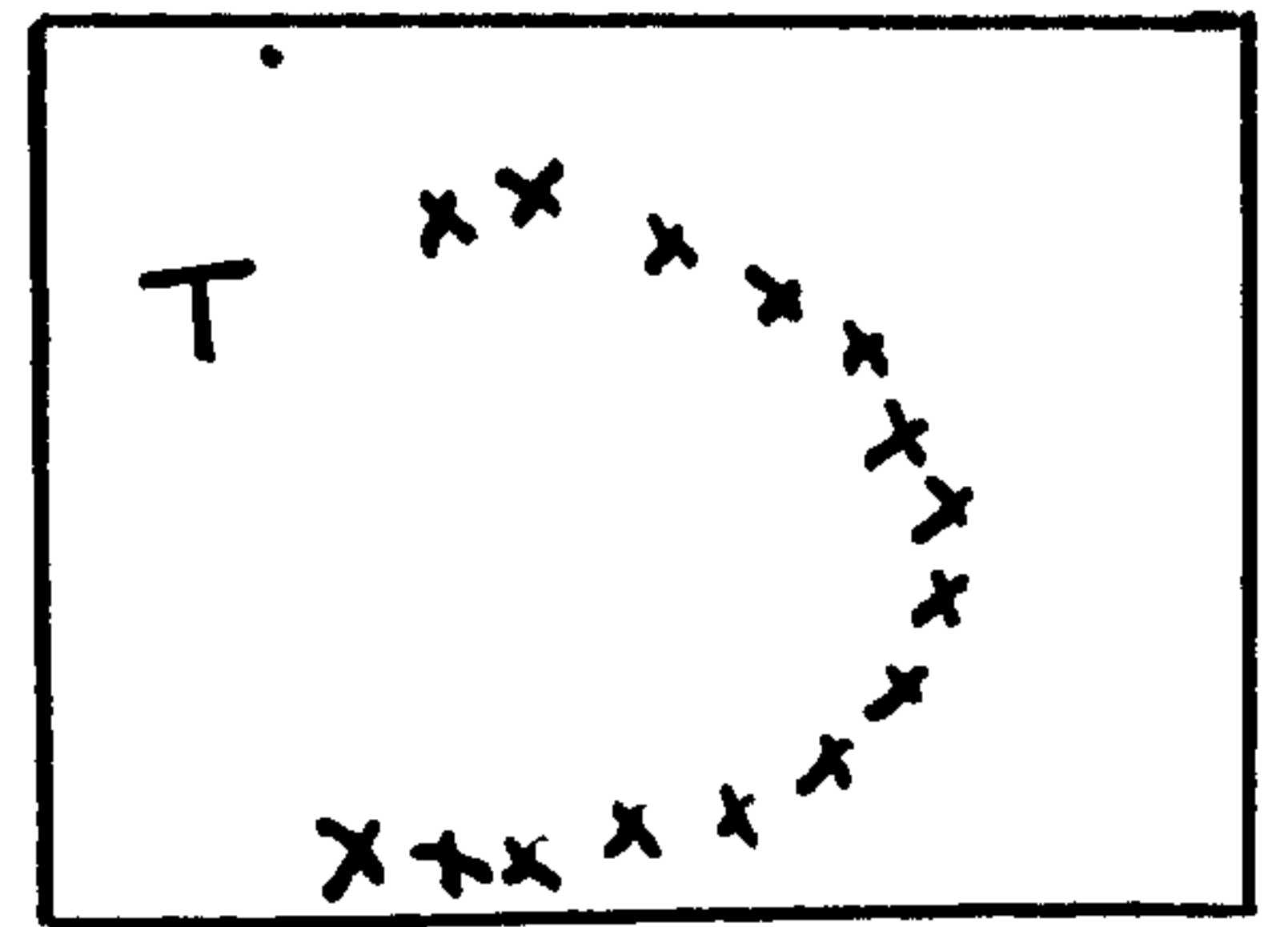
(5)

Up.
Whole-
class
Role.
Pupil
talking.



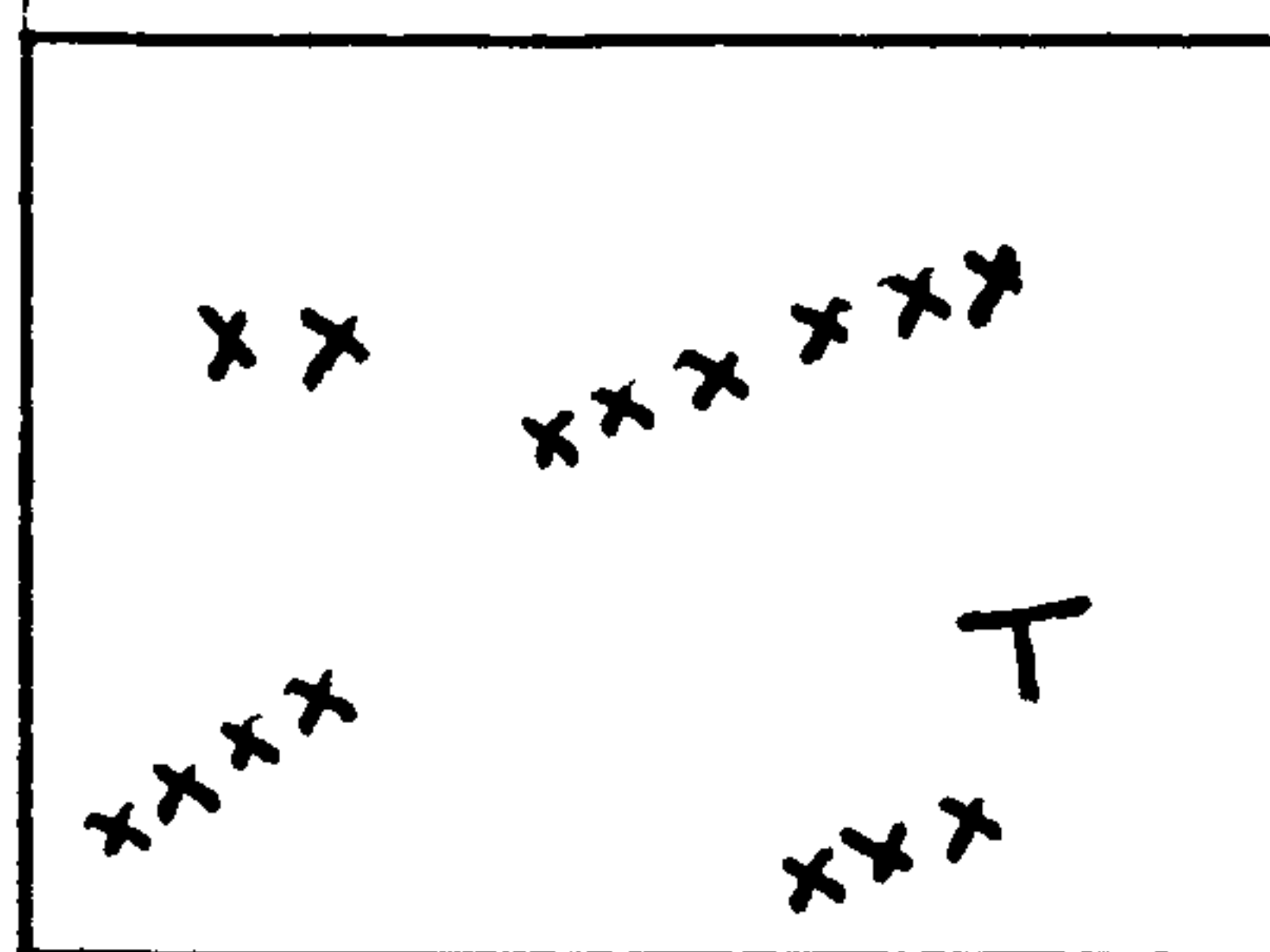
(6)

Up.
Whole-
class.
Role
Pupil
talking.



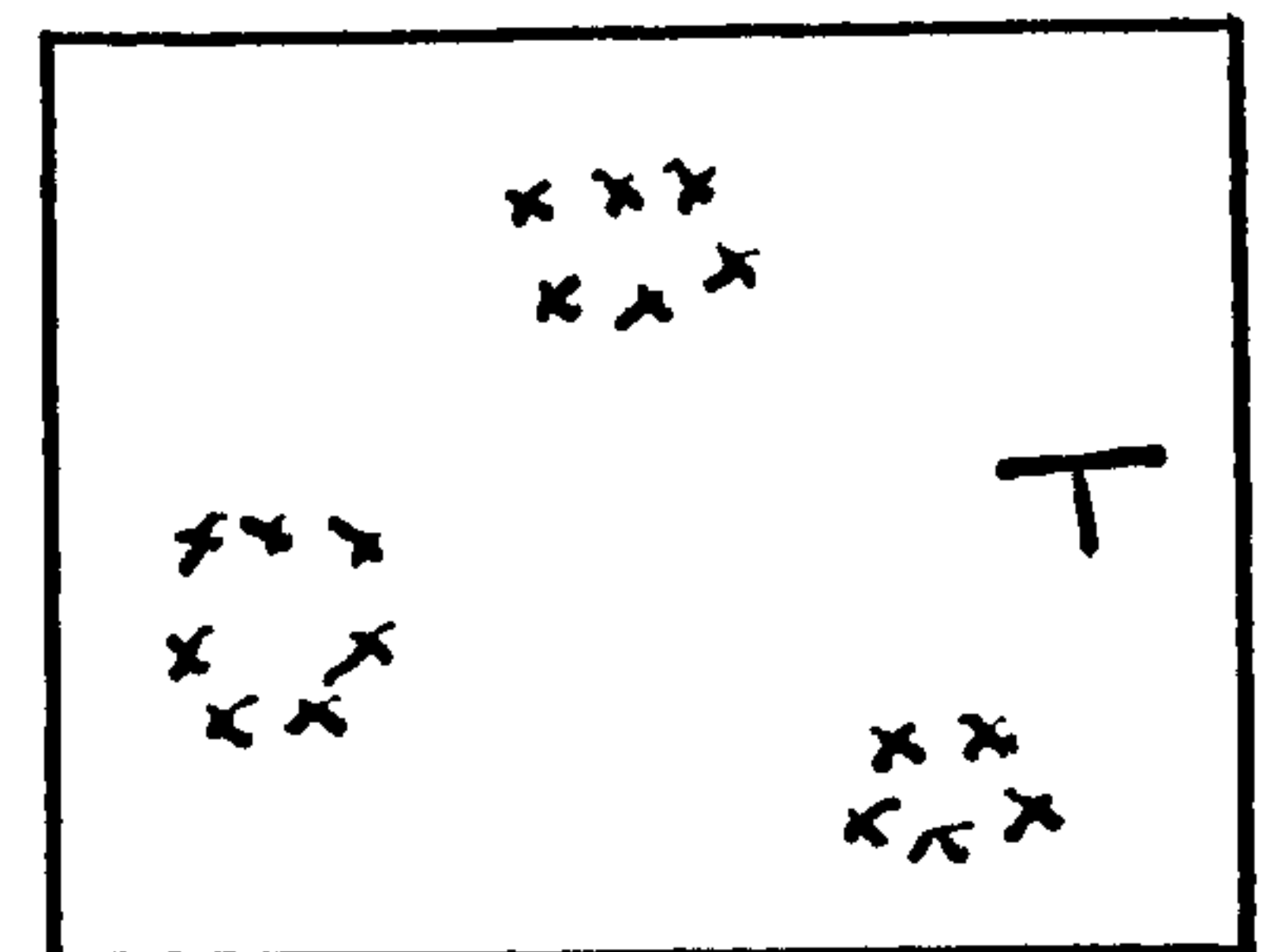
(7)

Down.
Whole-
class.
Discussion.
Pupil
talking.



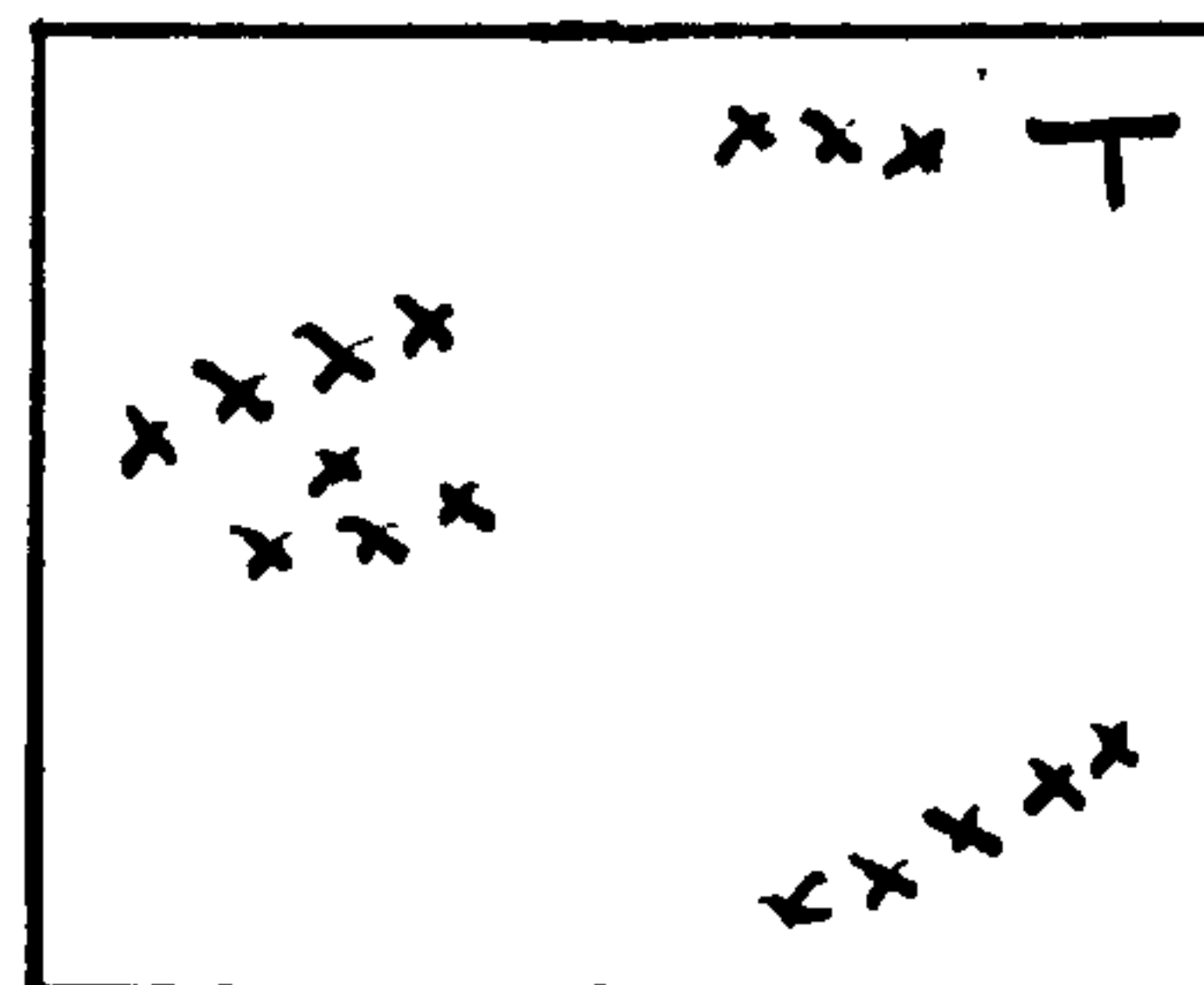
(8)

Down.
Whole-
class.
Role.
Pupil
talking.



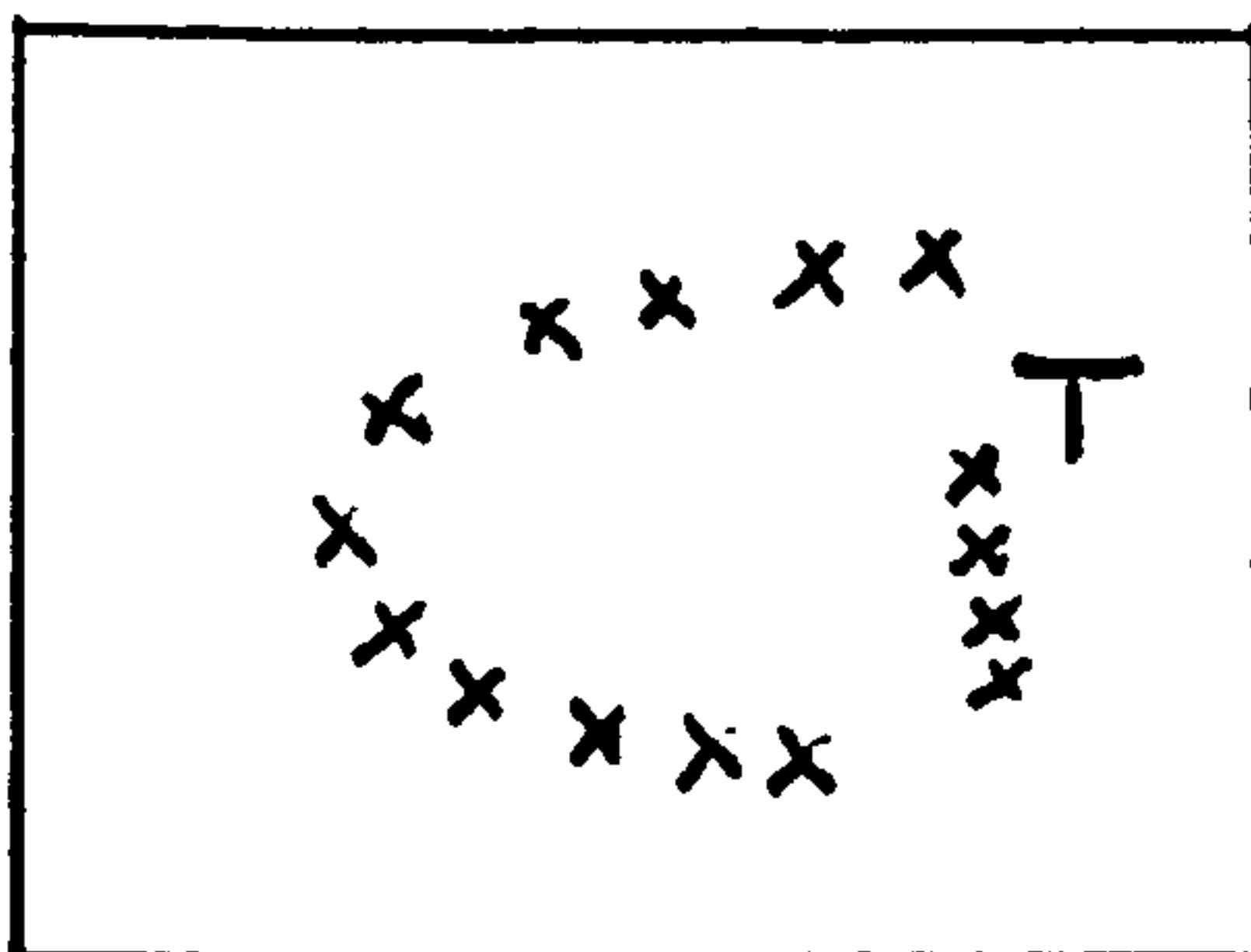
(9)

Down.
Whole-
class.
Role.
Pupil
talking.



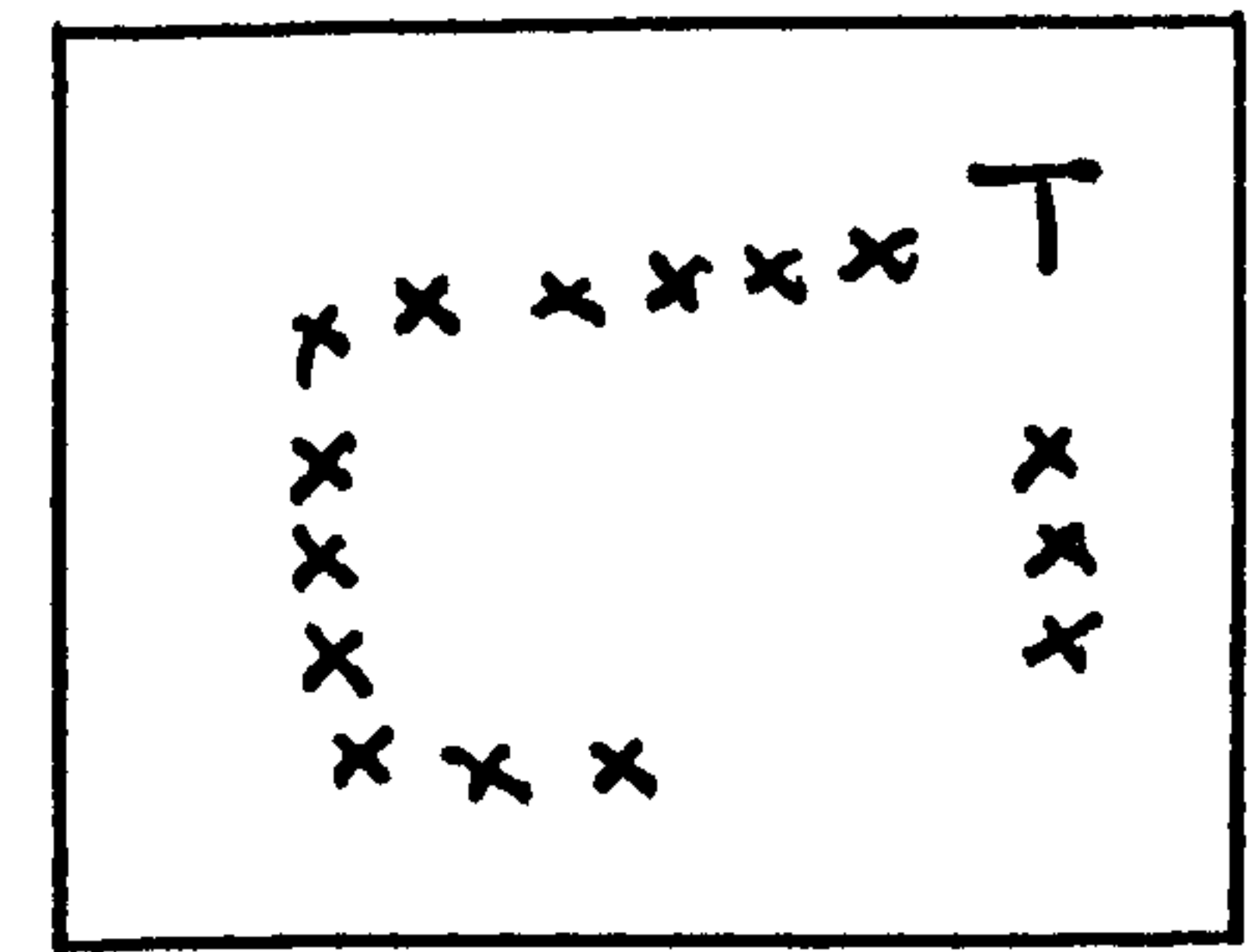
(10)

Down.
Whole-
class.
Role.
Pupil
talking.



(11)

Down.
Whole.
Discussion.
Teacher
talking.



TEACHER 04 : INFORMAL OBSERVATION

The lesson, one hour in length, was held in the school hall - high ceiling, bare walls, stage. Chairs and desks were stacked at one end, and a piano at the other. Rostra were piled at the back of the stage.

The lesson began with the teacher calling pupils together, and reminding them of the work they had done the previous week (The class consisted of 29 pupils, boys and girls mixed, middle band fourth years). A solo exercise in mime followed, with the teacher talking the pupils through a flight across open countryside at night. After five minutes of this, the class was gathered, and given the plot outline of their story: smugglers; a boy who seeks help from the local squire who in fact is in league with the smugglers; and the boy's final desperate effort to light the warning light to ships. Several groups performed their piece, the teacher questioned the class regarding strengths and weaknesses, and commented herself. The lesson ended after three groups had performed.

Once again, the teacher's control over content and form was noteworthy. The initial discussion, used to remind pupils of the last day's work and so focus their attention for this lesson, was factual in nature, and tended to consist of teacher questions requiring a one-word answer:

"What were they against the sky, these people?"

"Silhouetted"

"What did I say I brought from France?"

"Brandy."

In the mime work during the early part of the lesson, the teacher again controlled pupil movement: pupils went across countryside, climbed cliffs, crossed moors, navigated swamps, and crawled along ditches

to the squire's house for the length of time and in the order given by the teacher. The storyline to be followed had been written by the teacher on the board "to help you with the order of the story." Pupils showed few signs of resentment that this should be the emphasis of the lesson, although the possibilities for creative choice were thus clearly limited.

It also appeared to have a consequence for the sort of "kicks" sought by the pupils. Much of the enjoyment derived from the work (and these appeared to be considerable) sprang from matters extrinsic to it. During the mime crawling over the walls, one pupil commented "That was an easy wall" and laughed delightedly. Two boys wrestled together, in a struggle that was part of the lesson; but their smiles contradicted their characters and their actions, except these were seen as real and physical rather than symbolic and meaningful. A girl - presumably a horserider - rocked about on her reversed chair, ignoring what the rest of her group were doing and clearly absorbed in the physical experience. In general, there was a good deal of chasing and struggling, reminiscent of a playground.

Throughout preparation, the teacher moved from group to group, offering advice. In all cases this appeared to be accepted and valued, and her presence served to stimulate pupil effort. It might be argued, in fact, that the pupils were reacting to the real and not the symbolic in almost all matters during the lesson. For example, one group of boys approached the teacher and half-explained, half-sought approval from the teacher, for what they planned to do. Her enthusiastic response - "Yes, fine ... Good" - was greeted with excited smiles. When it came time for this group's performance, their improvisation broke down before it got started. The teacher first urged them to speak up, then to move out of the corner; and finally to postpone their showing: "I don't think you're

captivating your audience". The result was that the pupils' embarrassment changed to resentment, and they spent the rest of the period sprawled around a radiator, unsmiling and upset. They had failed to perform successfully.

The lesson had a heavy emphasis on production and performance, rather than process. When the teacher was pleased with a performance, it was matters of skill that received commendations:

"X, well done, - you were bringing your voice much more into it - not like the little whisper weeks ago - remember? And the way you used boxes - what did they use boxes as?"

Another group was queried: "I didn't quite get your point ... The butler should have identified who he was by doing something a butler does."

Applause followed most pieces of performance.

For the pupils, the attention in improvisation was with plot rather than character: "Not yet!" was a common sound, while "Howay, man, you're supposed to kill me" was also frequent. Throughout the work - during preparation and performance - smiles and expressions generally indicated that the actions and feelings were at odds. Where there was involvement in the chase, it was because a pupil was fooling or evading his pursuers as a pupil, rather than as the character in the drama. There was a heavy dependance on physical hiding places, like stacks of desks; and pupils tended to focus attention on clever ways to use rostra, as the teacher suggested.

The teacher's relationship with the pupils appeared, in general, to be a firm, cheerful one. Such was the emphasis on performance, however, that the class had a low threshold of trust - "Nothing venture nothing lose" might have been the class motto. Children smiled unashamedly during the work, or broke through the rules of the convention:

"You can go to the pub now, men"

"There's no pub" (laughter).

Success or failure was seen in terms of plot rather than understanding.

Teacher: "Wouldn't get Dorset people saying 'Youse lot'!"

Audience: "What about the light, the light? Who switches the light on?"

What commitment there was, was to the teacher as a person, not the work. Reflection seemed almost totally absent.

TEACHER 04 : FORMAL OBSERVATION

Lesson Length : 35 minutes

The lesson was conducted with a group of 30 pupils, mixed sex, first years, in an assembly hall. The lesson began with a 15-minute discussion of different types of imprisonment, different punishments for different crimes, the wisdom or lack of wisdom of these. Replies and contributions by pupils tended to the anecdotal ("I've got a cousin in remand home"). The teacher then asked the pupils to work in pairs, and present in statue form their concept of barbed wire. A brief effort was made to join the pairs, boys on one another's backs, and girls following this lead (boys and girls worked separately). This was followed by a further discussion of prisoners, lasting 5 minutes; and then pair work, where pupils improvised scenes as prisoners of war. The lesson ended with a brief commentary by the teacher.

There were no games or exercises as such, although the work assigned verged on this. Discussion, notably, went on for 25 of the 35 minutes. However, this did not appear to stimulate work of marked quality. The teacher issued instructions (20) almost twice as often as she did comment (11); and her questions were closed (30) more than twice as often as they were open (14). Pupils contributed frequently (34), and in most cases

(27) the teacher responded, but always briefly. There was considerable pupil disruption of the discussion, usually verbal (13). The teacher frequently issued criticism of this (23), but on only 5 occasions was her criticism severe. On one occasion, the teacher issued specific praise.

All in-role work was done in pairs, both occasions being short (4 and 5 minutes respectively). Pupils, no doubt owing to the nature of the work, did not indulge in much verbal interaction (7 in observed pair). The teacher moved from group to group, and on 6 occasions offered instruction, and on 1 occasion questioned. In the case of the observed pair, non-verbal contributions occurred 4 times, by both pupils together. At no point was there non-verbal teacher intervention. There was considerable pupil disruption of role work (7 physical and 5 verbal) although the physical had at least its origins in the work itself. Teacher criticism was mild (2). There were 5 class position charts.

NOTE: The most marked feature of the lesson was probably the frequency of pupil disruption, and the teacher's repeated (mild) criticisms. The time devoted to discussion, and the closed nature of the teacher's questioning were also noteworthy; but the role-disruption figures, while high, did little to catch the essentially playful approach to the work throughout the lesson.

GAMES, Exercises . : 0

DISCUSSION : 1. = 15 mins.
2. = 9 mins.
3. = 1 min.

Total = 25 mins.

Teacher Comment : 11

Teacher Instruction: 20

Teacher Question : 30 (closed)

14 (open)

Total 44

Pupil Question/
Initiation : 34

Teacher Response : 27 (brief)

Pupil Disruption : 13 (verbal)

1 (physical)

Total 14

Teacher Criticism : 18 (mild)

5 (harsh)

Total **23**

Teacher Praise : 1 (specific)

IN-ROLE (i) 4 minutes

(ii) 5 minutes

Total 9 minutes

PUPILS

(i) (Group = 2)

Verbal

Non-Verbal

Unk = 7

0

(ii) (Group = 2)

Verbal

Non-Verbal

0

A = 4

B = 4

TEACHER

Verbal

Non-Verbal

6 (Instructions)

0

1 (Question)

Pupil Role-Disruption : 7 (physical)

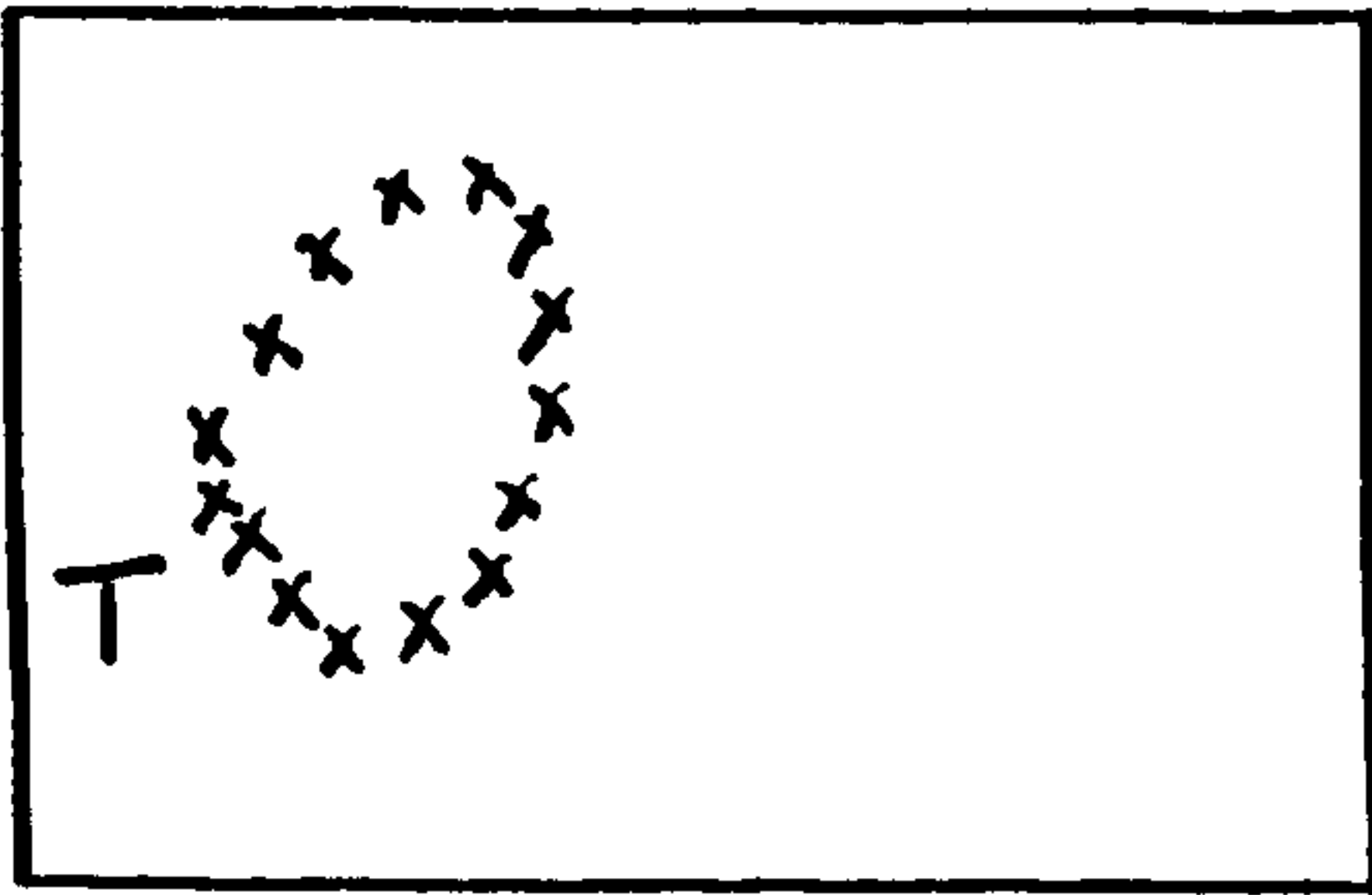
5 (verbal)

Teacher Criticism : 2 (mild)

Class Position Charts (5)

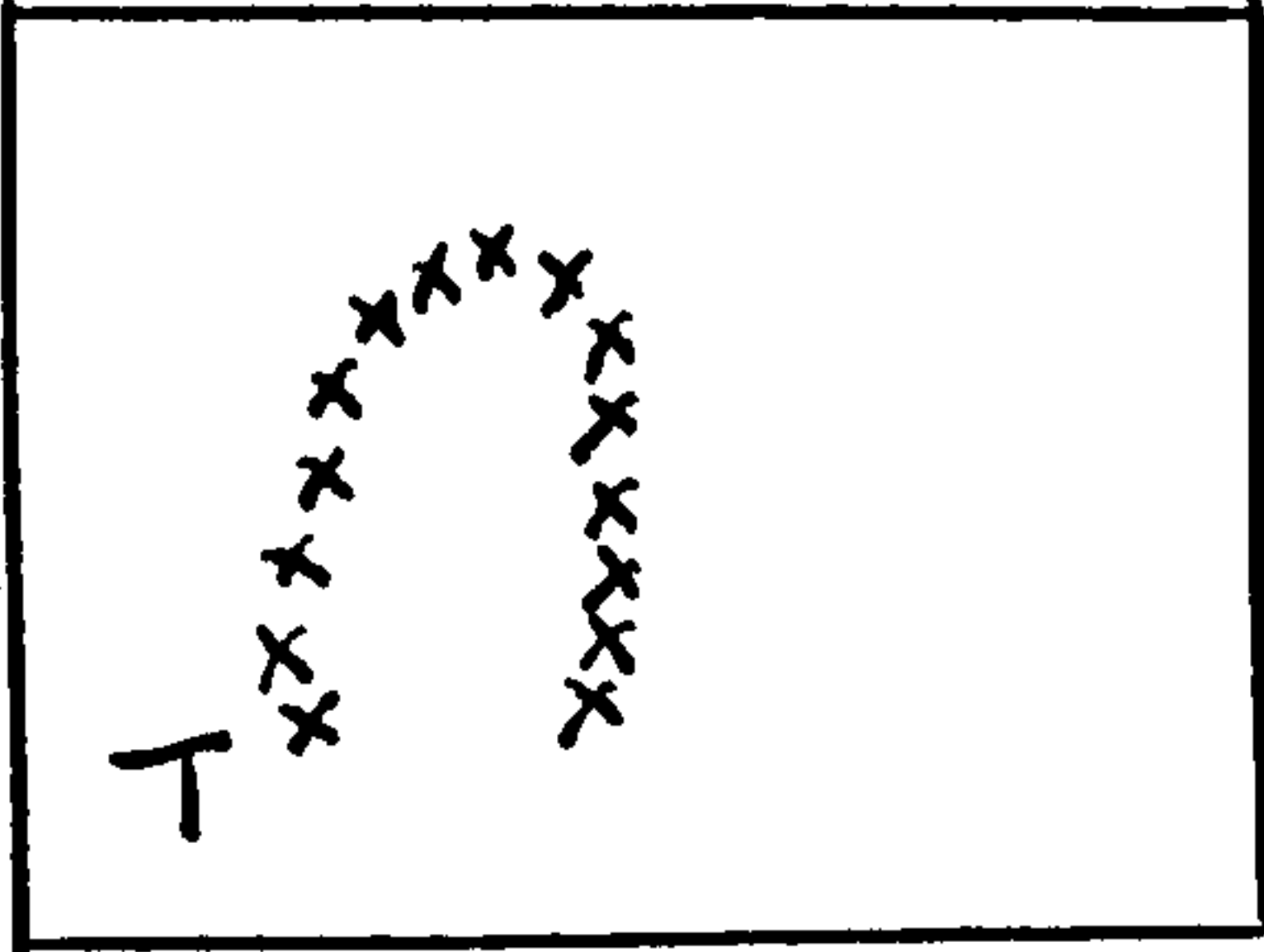
(1)

Down.
Whole-
class.
Discussion.
Pupil
talking.



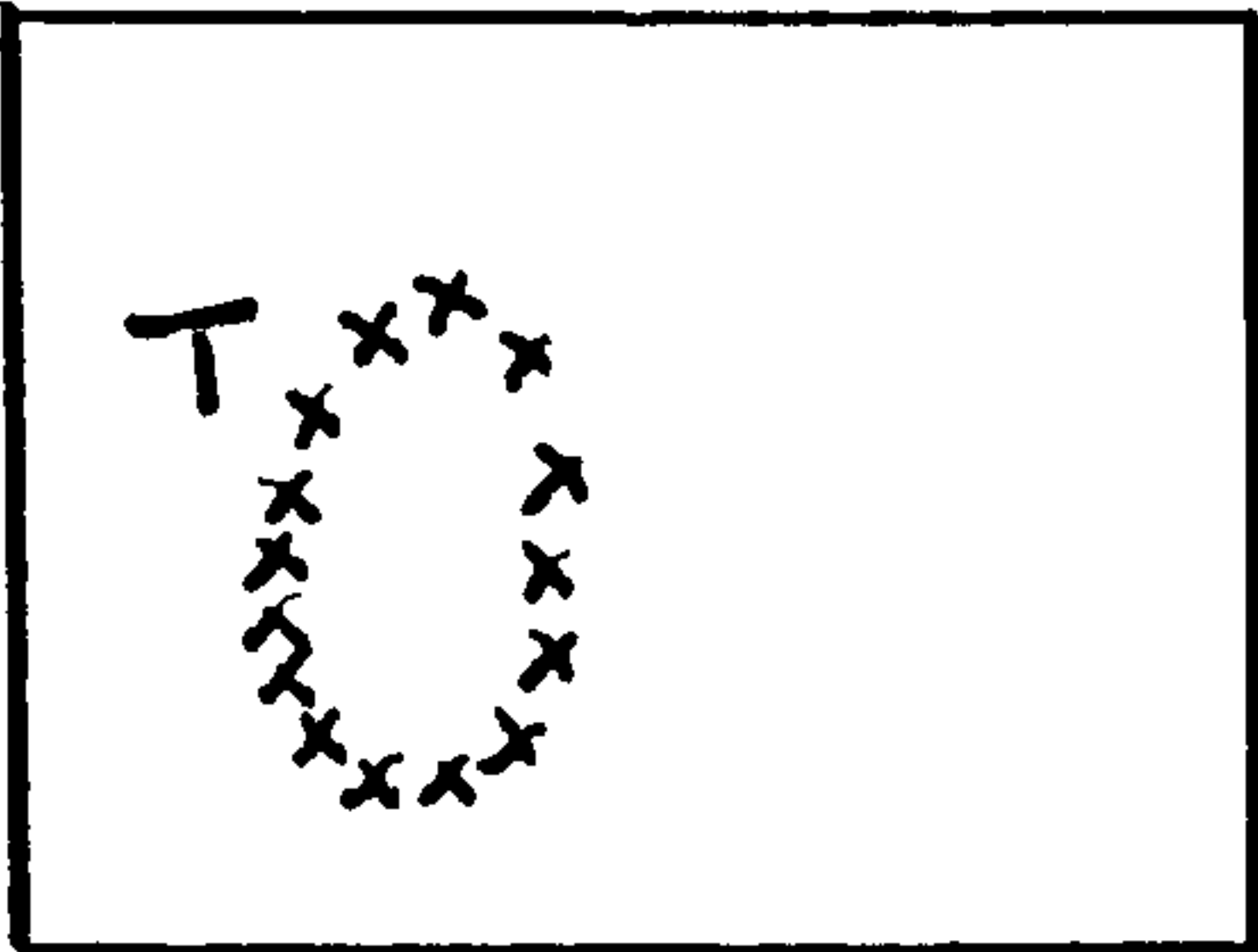
(2)

Down.
Whole-
class.
Discussion.
Pupil
talking.



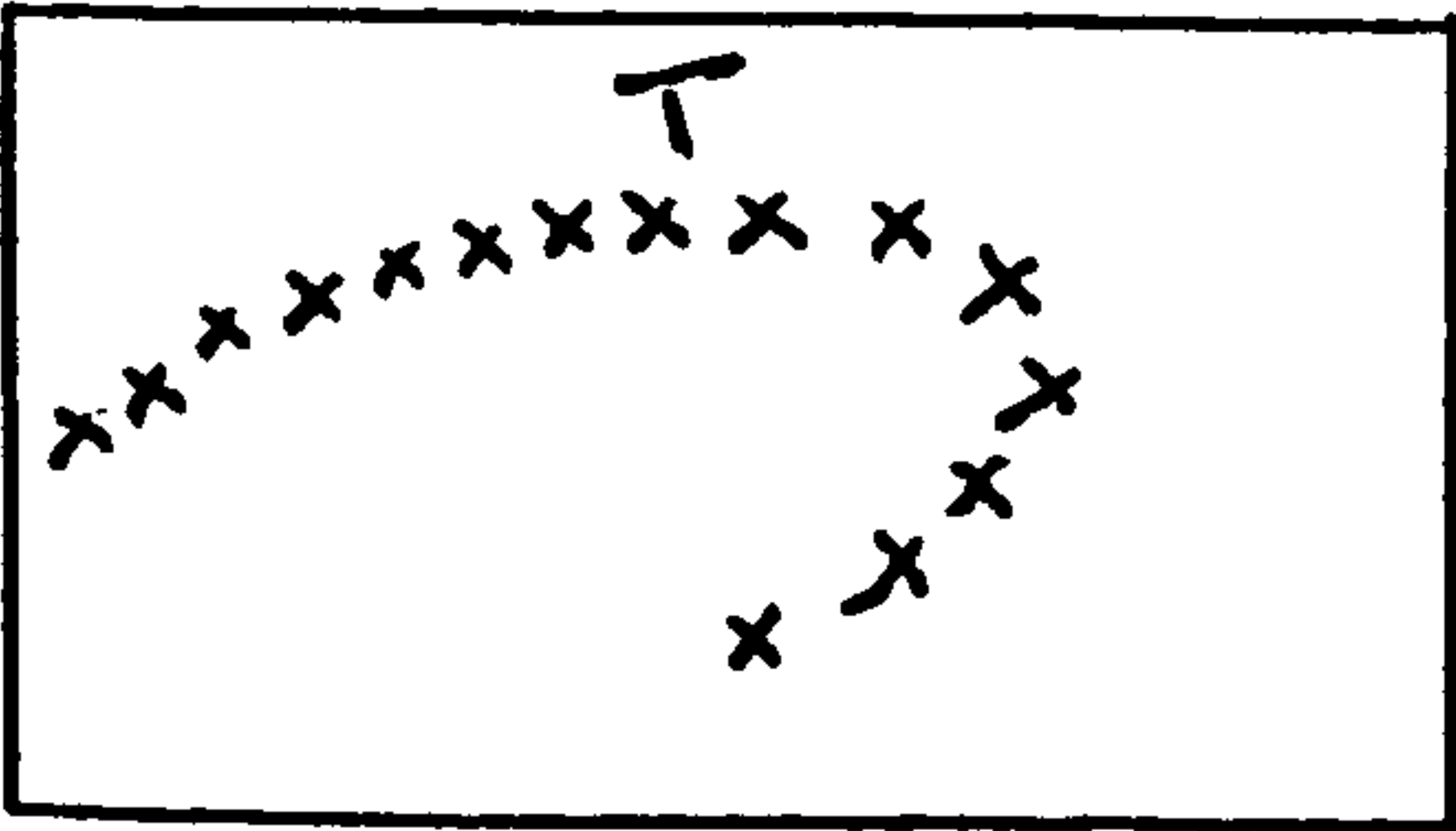
(3)

Down.
Whole-
class.
Discussion.
Teacher
talking.



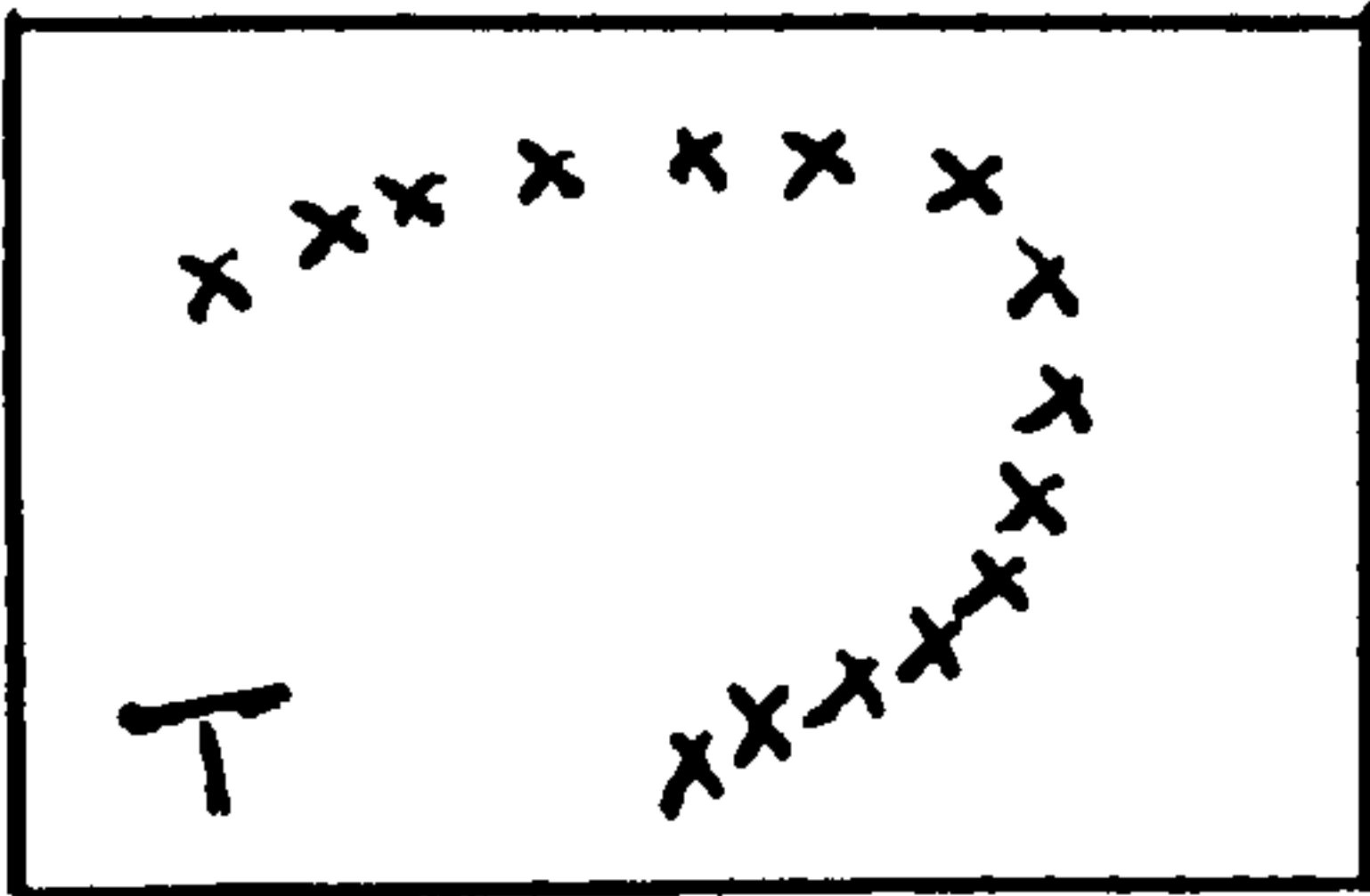
(4)

Up.
Pairs.
Role.
Pupil
talking.



(5)

Up.
Pairs.
Role.
Teacher
talking.



TEACHER 05 : INFORMAL OBSERVATION

The lesson involved 30 boys and girls, aged 13-14, in a 45-minute period. The lesson took place on the school stage, behind drawn curtains. The teacher reminded the pupils of the work the last week, involving the setting up of a western town, and sent them to their assigned roles to develop the village life. Throughout the work, the teacher moved from group to group in-role, negotiating with them. After 30 minutes, the class were gathered together, and the work discussed, prior to the lesson's conclusion.

Most immediately impressive was the effect of the teacher working in-role throughout the lesson. This appeared to encourage those groups

with which he engaged. The pupils appeared to have a stronger sense of their own control of the work, and there was a relaxed, cheerful atmosphere. Pupils were, however, aware of the real teacher behind the role at almost all times: for example, when the teacher purchased at the village store, he was given his change with a smile that was too embarrassed to be part of the work. Likewise at the bank, when he opened an account in a fictitious name (although this did not deter the bank manager from developing the improvisation with questions about how long he would be staying, etc.). Throughout, the teacher's presence might best be described as unobtrusive, leaving room for possible creative action by the pupils.

Pupil level of role involvement varied considerably. The owner of the funeral parlour, while perhaps a little cheerful for one of his trade, was very much committed to it ("You know that anyone who dies, comes straight here." "Right you are, I'll come straight over"). He discussed with his apprentice the cost of headstones, explaining precisely what they were; he asked a widow if she'd like to sit down and talk about it, and reprimanded other impatient customers. It would be fair to say that this pupil had allowed the drama to take hold in a way that meant he was living through the work rather than experimenting or playing with it. (Later conversation revealed that his father, in fact, was a funeral director by trade.) Other examples of serious engagement with role emerged - the teacher in the school, the store-keeper, the bank-manager. The effect of this commitment on other, less involved pupils was interesting. In the school, for example, the "teacher's" irritable reprimands succeeded only in stimulating further requests for permission to visit the toilet, mock-snores, etc. On the other hand, the bank manager's angry demands that people form a line and wait, and that some giggling customers should "... come on. People are waiting you know," had a sobering effect. It

was not sufficient for pupils to observe the example of the deeply involved fellow-classmate: that involvement had to have some bearing on their own actions. Nor could the bearing be of any kind (the "teacher's" reprimands had bearing on his pupils, for example). Less committed pupils had to have an immediate, practical reason for entering more fully into the drama (the bank clients might well have not been served, had they continued to giggle; in the school, however, the name of the game was giggling).

One effect of the relaxed atmosphere produced by the teacher was, as mentioned, an atmosphere which favoured risk-taking and so possible creative work. The lesson was characterised, however, by a lack of development. Pupils quickly established themselves as storekeepers, sheriffs, etc.; that done, they either continued to find material which made it possible to continue in those roles in an everyday way; or they failed, and sought tension and excitement in more spectacular conflict. There was a need for the building of belief in many cases, so that real commitment to the drama might occur. However, such was the unassuming role adopted by the teacher, little pressure if any was applied to encourage pupils to deepen their commitment to the roles.

For many of the pupils, work continued at the level of play or purely physical involvement. The bank and several houses were robbed; trouble-makers were man-handled from the bank and elsewhere; fights broke out in the streets for little apparent reason. The teacher tried to draw this diverse, random action together at one point, by having the sheriff make an announcement; but the sheriff's own self-consciousness reduced his announcement to a mumble, which if anything exacerbated the situation. Thus pupils were left room in which to choose, but the choice range was embarrassingly wide, so that self-expression in many cases was swallowed in confusion.

The opening and the conclusion of the lesson were interesting, for different reasons. The teacher moved almost immediately into the work, with no warm-up beyond a reminder that they were setting up a Western village-town. In the light of pupil playing-at rather than living-through in many cases, some more specific and fuller form of attention-focus or preparation for the work might have been advisable. The lesson's conclusion consisted of a ten-minute discussion period. The teacher drew attention to the need for the town to draw together, to be aware of each other. Speaking of attention to such things as the sound of gunfire, he accused himself along with others ("Perhaps Paul and I weren't reacting properly, were we?"). The tact of this criticism was in keeping with the teacher's identification with the pupils throughout. Likewise, his criticism of the most violent group of boys, in their over-concern with where walls were, rather than more important matters, was gentle; and he took the opportunity of a question about children in public bars to ask someone to check on the law regarding such things in America. Comparison of the town's outrageous violence with the "twigs and straws" of everyday life was made. Yet all of this appeared lost on many pupils - at most one-third were watching the teacher, and perhaps six were actively contributing to the discussion. It might be argued that the teacher missed several opportunities for deepened commitment and reflection. The wayward pupils with their minds on walls might have been drawn to take a fuller role next time, by utilising their complaint about people disregarding walls; perhaps the comparison between the wild life of the town and the everyday details of life might have been explained in further detail, or the link developed.

The lesson's strength was in the teacher's skilful use of role, and the clear opportunities for pupil shaping and development of the lesson; its weakness in the failure of the teacher to press, in-role, for that development.

TEACHER 05 : FORMAL OBSERVATION

Lesson length : 15 minutes

The lesson was particularly brief owing to time devoted to completion of questionnaires. The teacher issued instructions to the pupils, reminding them that they should build the life of their village, set up last day. Groups immediately formed, and the next ten minutes approximately was spent running a class, a bank, a shop, an undertaker's, etc. The lesson concluded with the teacher calling the class together quickly, and informing them the sheriff would not be back for six or seven months, and that they'd have to appoint or decide on a deputy. The lesson ended with the teacher thanking the pupils, and their brisk dispersal for lunch.

No warm-up games were used. Discussion was brief, occurring on just two occasions - the start and finish - and lasting just one minute on each occasion. The teacher issued instructions three times, but commented only once. There were no teacher questions, or pupil responses; no pupil questions or initiations, and no teacher responses, no teacher praise. There were two parts to the in-role work: 9 minutes in groups, 2 minutes as a whole class. Both were essentially 'performances', rather than preparations.

In the six-pupil group watched during the 9 minute period, pupil A - the "teacher" - not surprisingly dominated in both verbal and non-verbal contribution, although pupil B approached her in the non-verbal. The second part, just 2 minutes long, showed just 2 pupils contributing verbally along with the teacher while non-verbally all contributed, in assembling to hear his announcement. After that only 3 contributed non-verbally, while the teacher contributed 3 times. Only one example of pupil role disruptions - physical - was observed. Class position charts were 3 in number.

NOTE: The brevity of the lesson doubtless shaped it to some extent. Notable was the extent to which the "teacher" in the improvisation dominated the verbal exchanges (modelled,one imagines,on reality). Where a choice had to be made, the teacher opted for practically no discussion and considerable drama, unlike teacher 04 who reversed the procedure. Likewise the total emphasis on living through, rather than preparing for performance to an audience was outstanding. Also remarkable was the fact that the teacher worked throughout in-role.

GAMES, Exercises = 0

DISCUSSION	:	1. = 1 minute
		2. = 1 minute
		<hr/>
Total	:	= 2 minutes

Teacher Comment : 1

Teacher Instruction: 3

Teacher Questions : 0

Pupil Response : 0

Pupil Question/
Initiation : 0

Teacher Response : 0

Pupil Disruption : 0

Teacher Criticism : 0

Teacher Praise : 0

In-Role (i) 9 minutes

(ii) 2 minutes

Total 11 minutes

PUPILS

(i) (Group = 6)

Verbal	Non-Verbal
A - 24	A - 11
B - 2	B - 10
C - 8	C - 4
D - 2	D - 1
E - 4	E - 1
F - 1	F - 3

(ii) (Group = All)

Verbal	Non-Verbal
G - 1	G - 1
H - 1	All - 1
	H - 1
	I - 1

TEACHER

Verbal	Non-Verbal
1 (Instruction)	3
1 (Question)	

Pupil Role-Disruption : 1 (Physical)

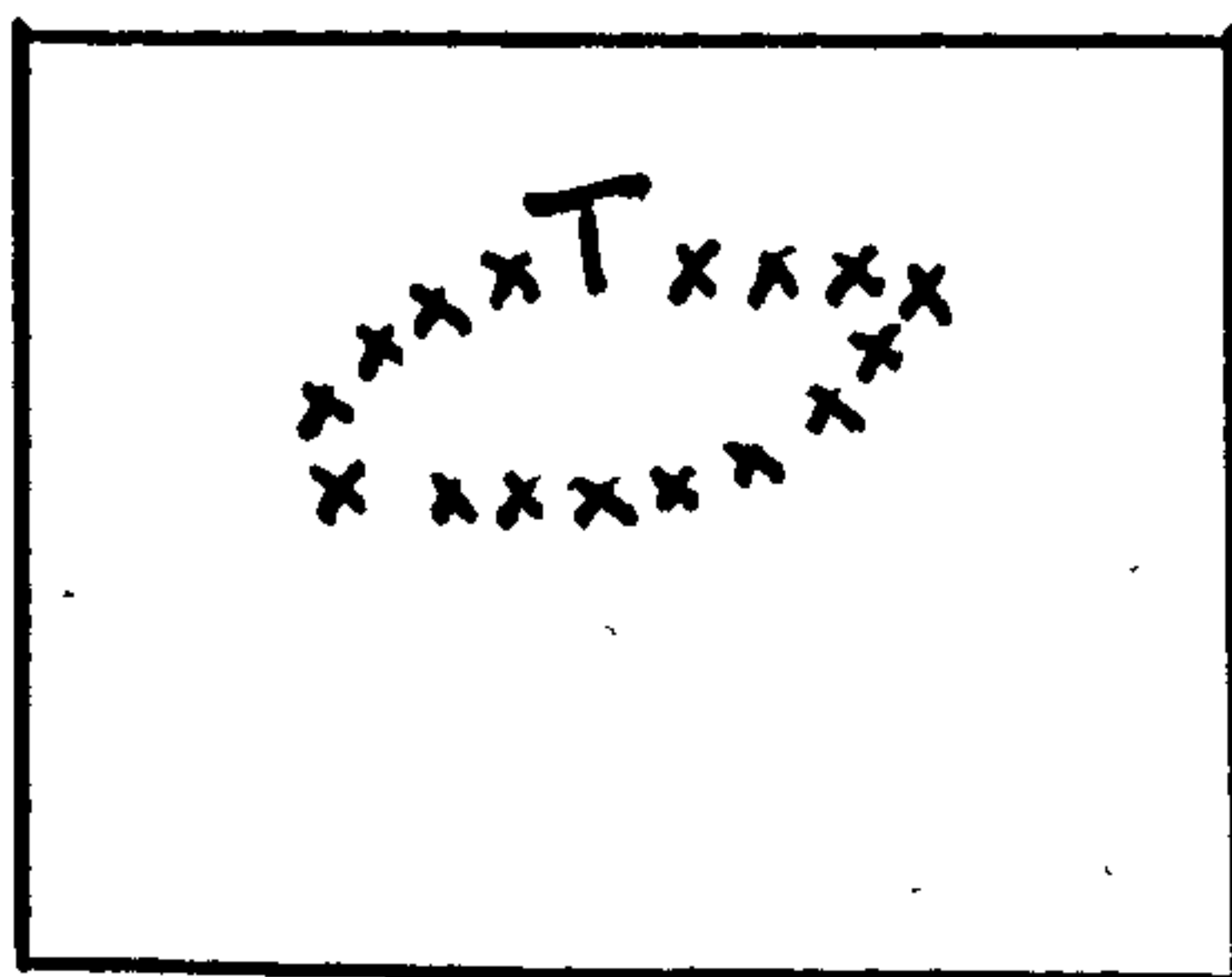
Teacher Criticism : 0

Teacher Praise : 0

Class Position Charts (3)

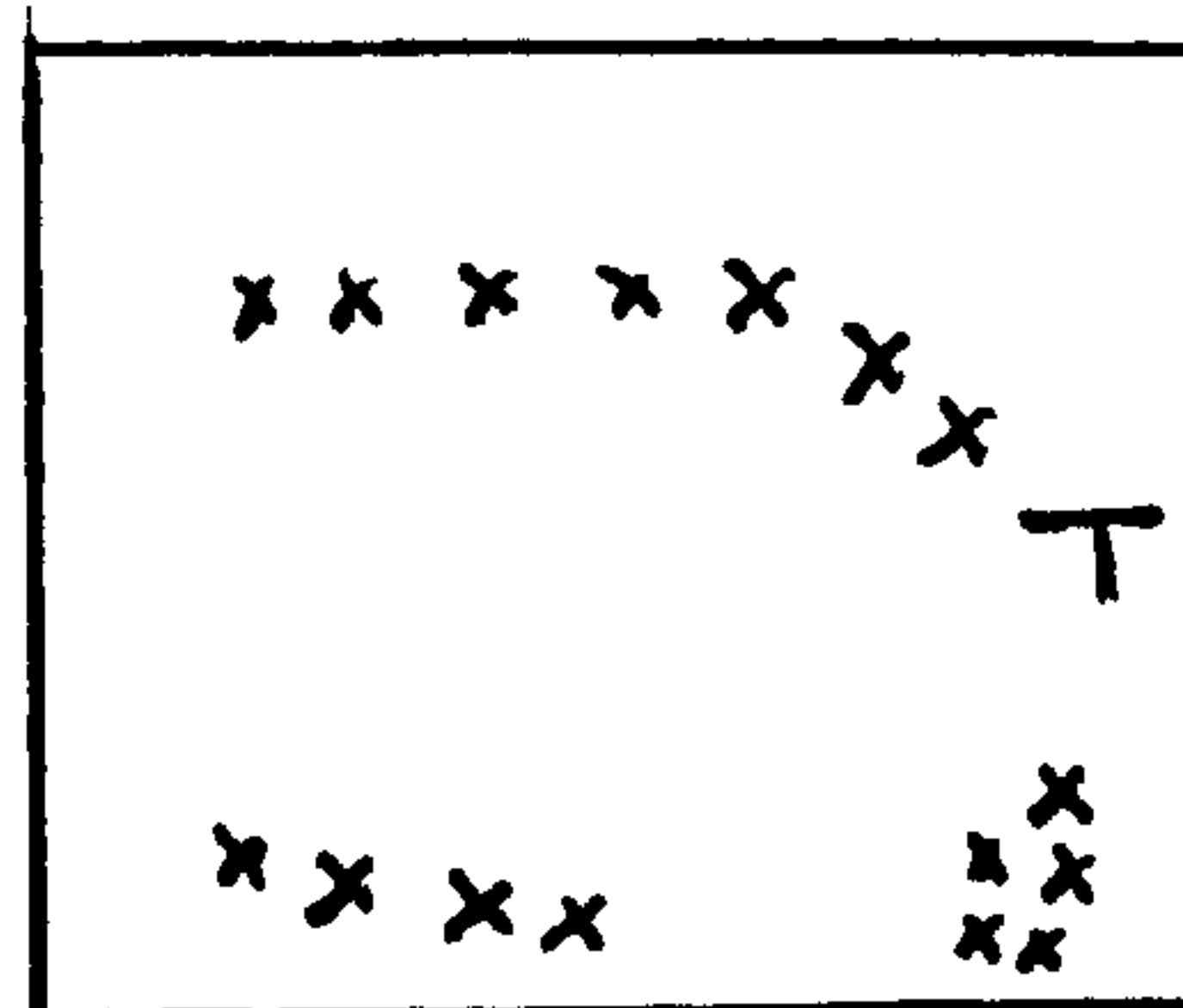
(1)

Down.
Whole-
class.
Discussion.
Teacher
talking.



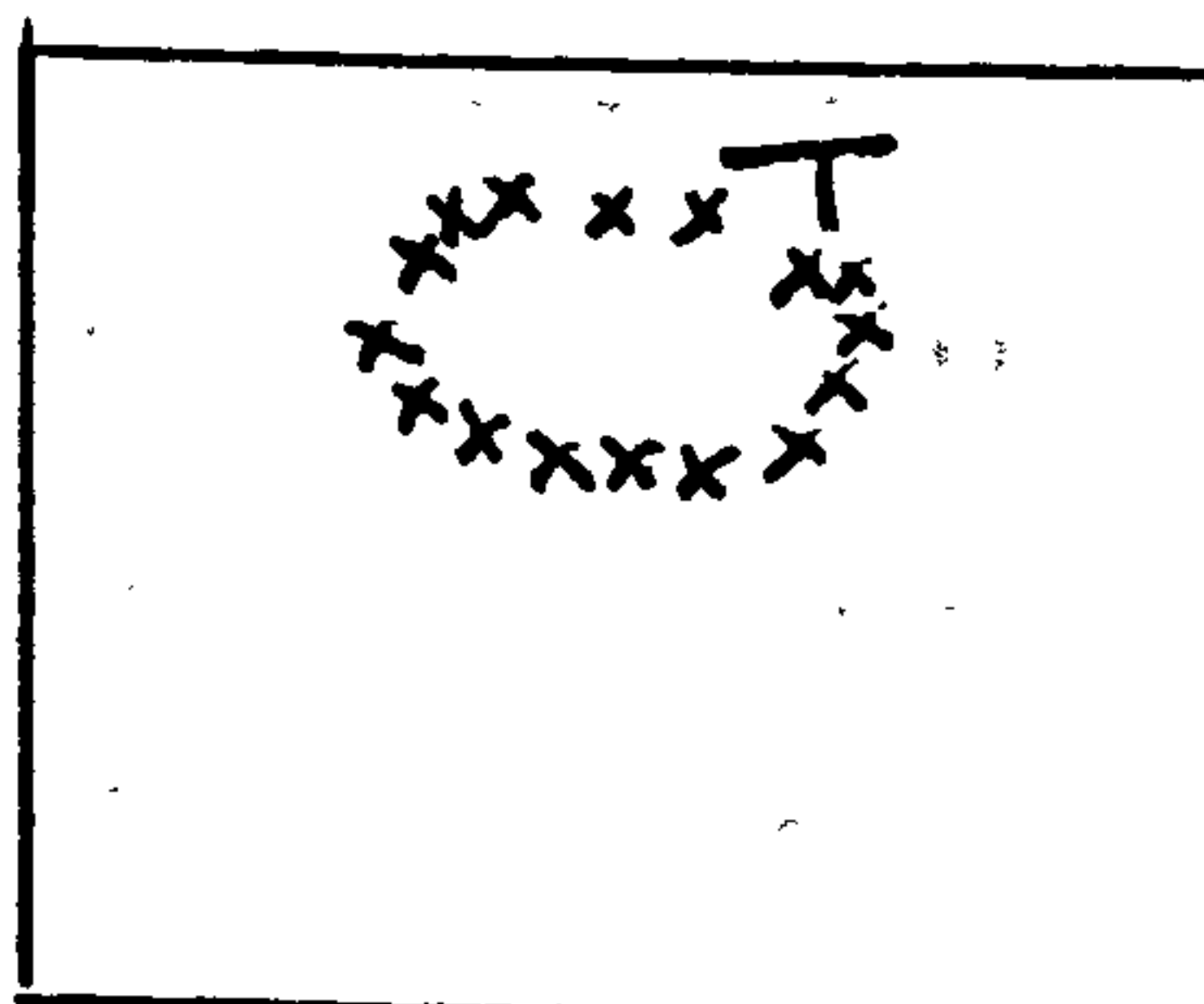
(2)

Up.
Group.
Role.
Pupil
talking.



(3)

Up.
Whole-
class.
Discussion.
Teacher
talking.



TEACHER 06 : INFORMAL OBSERVATION

The lesson extended over 50 minutes and took place in a bare hall with curtains on the windows. Involved were 30 first-year children, mixed sex. The lesson began with exercises, pupils running in circles and freezing at the teacher's command. (All wore shorts and t-shirts). This was followed by a 3-hat exercise: each hat donned in turn, and the character of the wearer assumed in statue form. A discussion followed this, the pupils seated in a circle on the ground, the teacher on a small raised platform at the end of the room. The teacher then drew up a list of supplies and materials necessary for the space-journey mentioned the previous day. Following this the class divided into 3 groups - largely volunteers - and work on building the space ship began. The teacher moved from group to group throughout. Finally, the teacher asked for an account of the work covered, in terms of space ship layout and personnel.

The atmosphere in the class throughout the lesson was markedly cheerful. The pupils appeared to get along well together, and with the teacher. A gently bantering tone was obvious in the comments of the teacher during the exercises: "What a lot of slowcoaches!" "I can go faster meself", etc. The friendly atmosphere, however, may have had a negative effect, in that the expectations aroused seemed to be for fun rather than for work or thought. The exercises had little relation to what followed, except that 1 of the 3 hats was a "special" one, which the teacher told them would be needed for protection on their journey, and which they were urged to place in a safe position. However, they were not referred to again throughout the lesson, whether by design or accident; and set as they were in the light-hearted context (Teacher : "Now jump up and down on the other two - don't need those"), they lost any symbolic implications they might have had.

During discussion in the early part of the lesson, the teacher's response to pupil contributions for the list of things needed was significant. Several of the suggestions - nails, laser gun, a biologist, an engineer lest the computer fail - held potential for reflection, but while they were welcomed by the teacher, her response to them was limited or limiting. This was seen, for example, in response to the nails: "Ooh, yes, very important, nails - for putting everything together." The laser gun was received with "Are you expecting trouble, Lee? Oh dear, I don't know if I want to go on your ship". The suggestion that they should have a "security force" was countered in terms of yes/no ("Well, I think we'll take care of our own security, shall we?"), rather than in terms of its possibilities for understanding. This was illustrated perhaps most strikingly in the discussion as to whether a clock could be included. Pupils argued animatedly with one another on this one :

"Might go round and round and round and round." "Could be specially made to go to different planets at proper time." The teacher suggested that perhaps the "professor" could fix that one, and moved on to "Anything else extremely important?" She clearly at this point felt the need to involve the pupils in a physical way, and perhaps rightly; but this concern meant leaving several potentially fruitful areas unexplored.

Pupil response throughout the lesson was cheerful, but essentially superficial. A pupil suggestion in discussion that they should include "Toilet paper" was greeted with howls of delight. In the group building of the spacecraft, the boys were active, carrying chairs to organise the different parts, and arguing heatedly about how many chairs should go where ("Don't want too many of these" "These are the control" "Let these stay here"); while the girls remained detached and politely bored, occasionally helping with chairs, but frequently standing with arms folded, glancing out the window or towards the other groups. The teacher attempted to heighten involvement by entering in-role, and conferring status. She referred to articles in the paper by the doctor on the trip, she spoke of the risk involved in taking one of the people, - but these remarks were responded to at the real rather than the symbolic level. In short, pupils were embarrassed and giggled. When pupils tried to assign roles, there was little sense of common cause:

"Who wants to be a scientist?"

"You are".

"No I'm not".

The enjoyment attached to constructing the spacecraft was largely at a physical level, where it existed: two boys wildly steered the craft long before any word of blastoff, and two girls (later) shook wildly with vibrations (and amusement) as they conducted their personal takeoff.

Something of the lesson's central weaknesses emerged in the post-group discussion. What questions the teachers posed the pupils were largely factual - who is who on your ship, where is what. As a result, answers were brief and equally factual, and pupil answering was under little pressure. The rest of the group, meanwhile, tended to fidget and scratch themselves. The "professor's" group in particular illustrated the lack of depth in the work: his demonstration of the powers of his robots was full of restrained laughter by the participants and wild laughter by the audience. The demonstration involved first, an instruction to kill another class member, which was quickly modified to bringing a chair over. The teacher joined in the fun by preventing the pupil from bringing the chair, and a mock-painful handshake ensued, much to everyone's delight.

In general, the atmosphere of the lesson was markedly friendly and disciplined, but lacking in commitment to working in depth. The responsibility for this seemed to rest largely with the teacher, who appeared more concerned to maintain the friendliness and discipline than to slow down the action and press for reflection.

TEACHER 06 : FORMAL OBSERVATION

Period: 35 minutes

The lesson began with 5 minutes of rapid exercises ("Freeze:Go"), followed by 10 minutes during which there was a discussion of the kinds of beings who might be met with in outer space, and how they might look and communicate. Next came 5 minutes of work in pairs, with pupils preparing a short scene showing communication between alien beings (a very brief exercise having prepared them for this). Each pair in turn showed their work, and the lesson ended with a few exercises.

Thus exercises were played on 3 occasions, with the teacher in

control and the work in the form of a contest between pupils and teacher as to how quickly pupils could respond. These exercises appeared to have little to do with the work, beyond the non-verbal aspect. Discussion occupied 10 minutes, and was used as an introduction to the work as well as allowing something of a breather after the exercises. Teacher comments were one-third as frequent as teacher instructions, while teacher questions were divided fairly evenly between closed and open. Pupil response matched the number of teacher questions exactly: 26. Pupil initiation was fairly frequent (13), and the large majority were met with teacher response, all but one of which was brief (11+1). There were 3 occasions of mild pupil disruption (verbal), with the teacher reprimanding on 8 occasions, 7 of these mildly. The teacher praised the group once in a general way.

In-role work covered 12 minutes. During preparation, the observed group of 3 girls had verbal interaction as follows: A:14, B:6, O:3, while non-verbal ran A:23, B:14, C:4, and together:6. The teacher intervened on 2 occasions - once with a comment and once with a question. The extent to which A dominated, and C was virtually inactive, shows clearly. The performance section consisted of 7 one-minute presentations, by 2 pupils in each case. These were all non-verbal (mime), and in all cases contribution was evenly spread. There was no pupil role-disruption, and no teacher criticism. The 5 class position charts show that whole group discussion and teacher talking dominated (4 each).

NOTE: The tendency for the teacher to dominate the lesson in terms of instructions shows clearly - although there is a more than usually even balance between open and closed questions. The difference between work in groups of two and groups of three shows clearly, with groups of three showing a very marked domination by one pupil, to the almost total exclusion of one other member (a rather timid girl).

GAMES, Exercises : 1. - 5 minutes
2. - 1 minute
3. - 2 minutes
—

Total 8 minutes

DISCUSSION : 1 - 10 minutes

Teacher Comment : 8

Teacher Instruction : 25

Teacher Questions : 12 (closed)
14 (open)
—

Total - 26

Pupil Response : 26

Pupil Question/
Initiation : 13

Teacher Response : 11 (brief)
1 (developed)
—

Total-12

Pupil Disruption : 3 (verbal)

Teacher Criticism : 7 (mild)
1 (harsh)
—

Total-8

Teacher Praise : 1 (general)

IN-ROLE (i) = 5 minutes
(ii) = 7 minutes

PUPILS

(i) (Group = 3)

Verbal

A - 14
B - 6
C - 3

Non-Verbal

A - 23
B - 14
C - 4
All - 6

(ii) (Group = 2 (x7))

1.	Verbal	Non-Verbal
	0	D - 4
		E - 3
		Both - 2
2.	Verbal	Non-Verbal
	0	F - 6
		G - 6
3.	Verbal	Non-Verbal
	0	H - 3
		I - 3
		Both - 2
4.	Verbal	Non-Verbal
	0	J - 1
		K - 1
		Both - 2
5.	Verbal	Non-Verbal
	0	L - 2
		M - 2
		Both - 2
6.	Verbal	Non-Verbal
	0	N - 4
		O - 2
		Both - 2
7.	Verbal	Non-Verbal
	0	P - 3
		Q - 4
		Both - 3

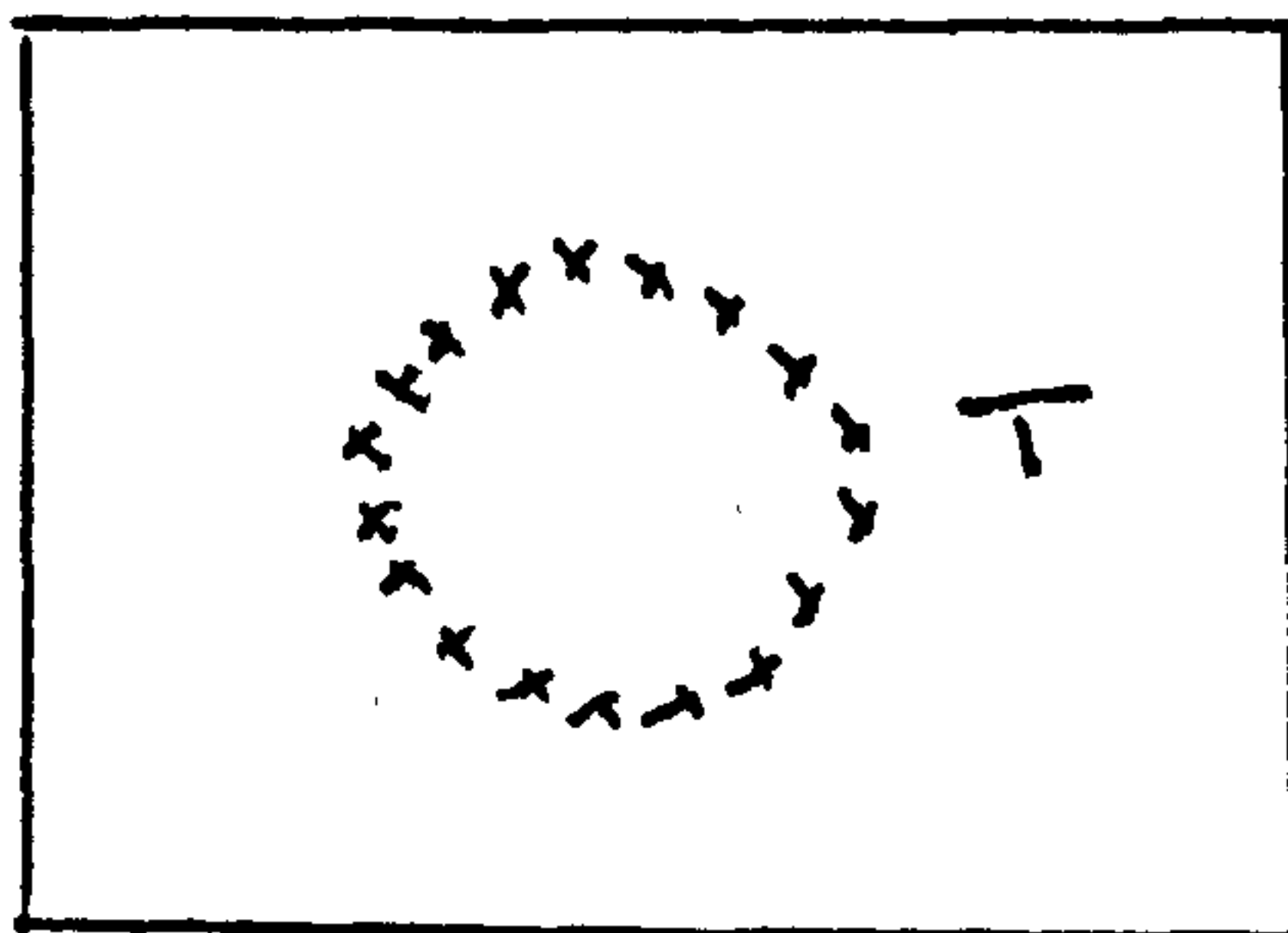
Pupil role disruption : 0

Teacher Criticism : 0

Class Position Charts (5)

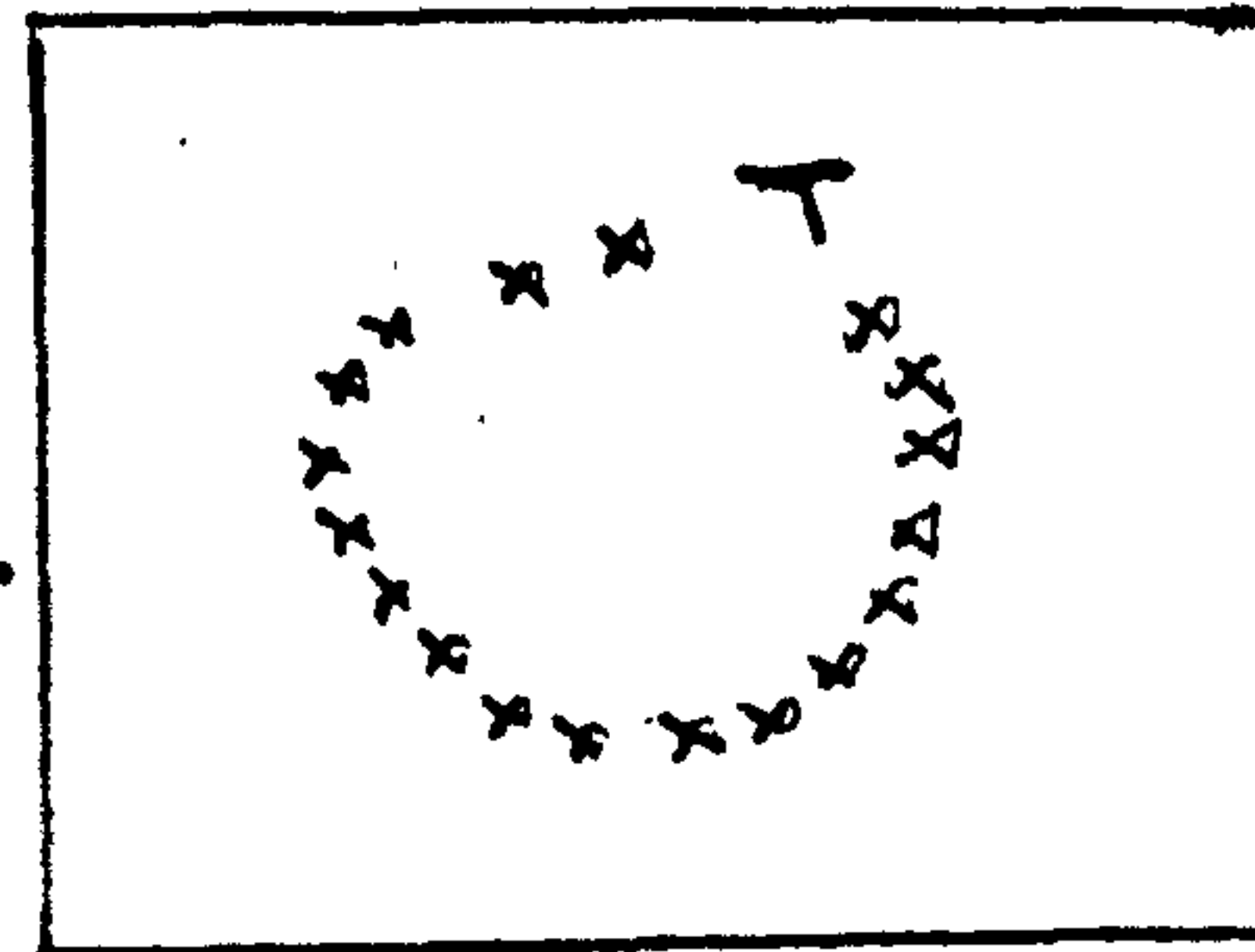
(1)

Up.
Whole-
class.
Games.
Teacher
talking.



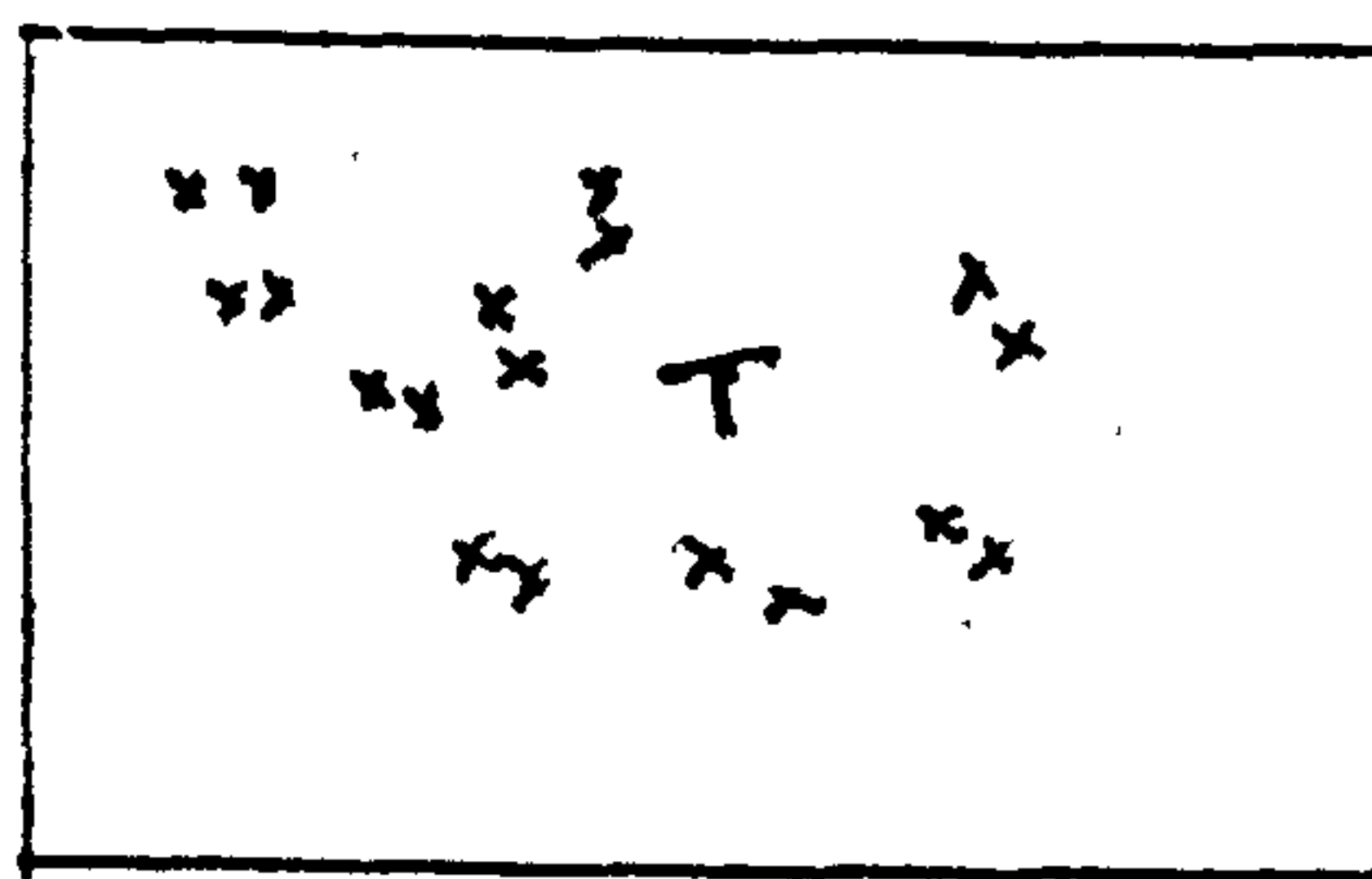
(2)

Down.
Whole-
class.
Discussion.
Teacher
talking.



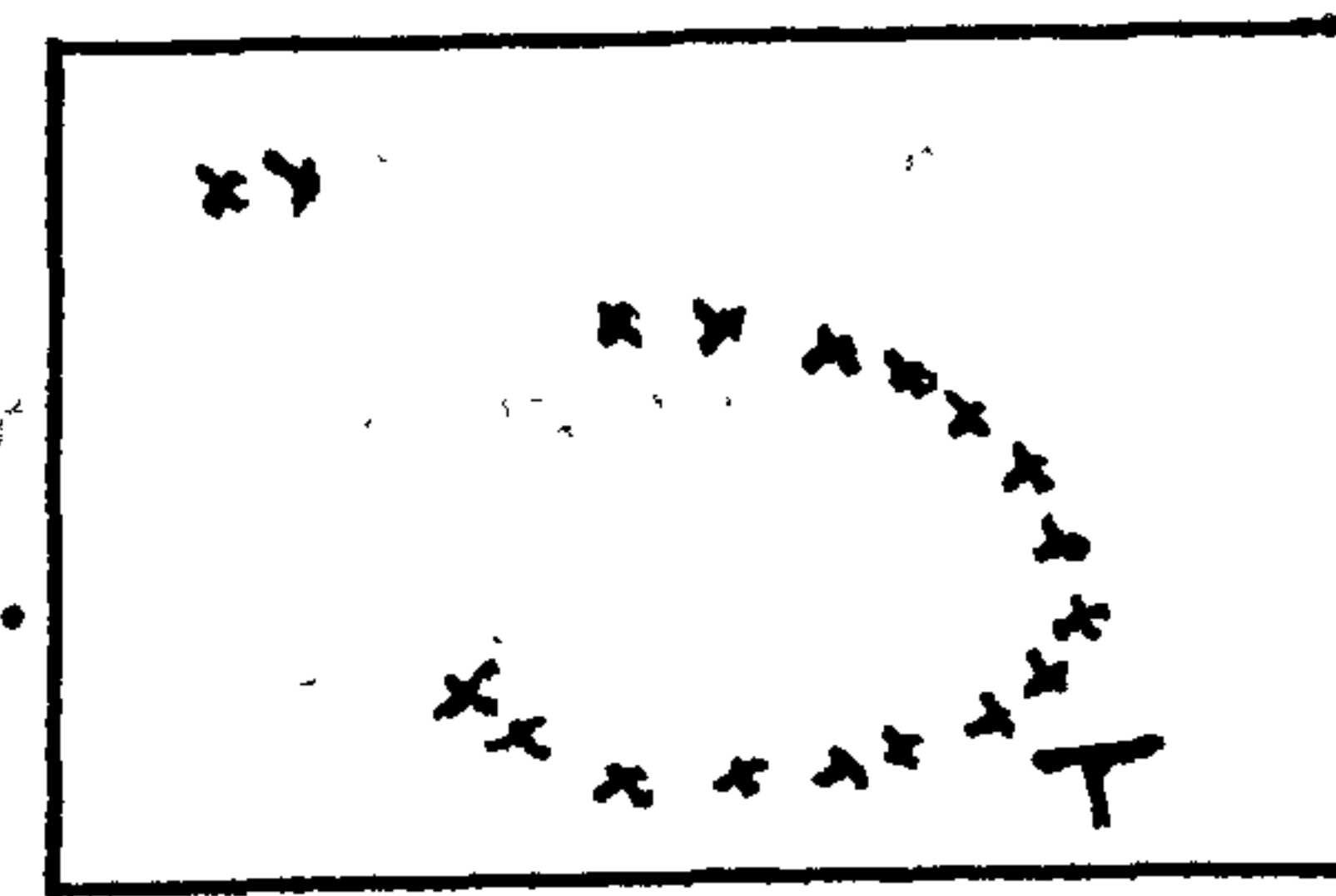
(3)

Up.
Pairs.
Role.
Pupil
talking.



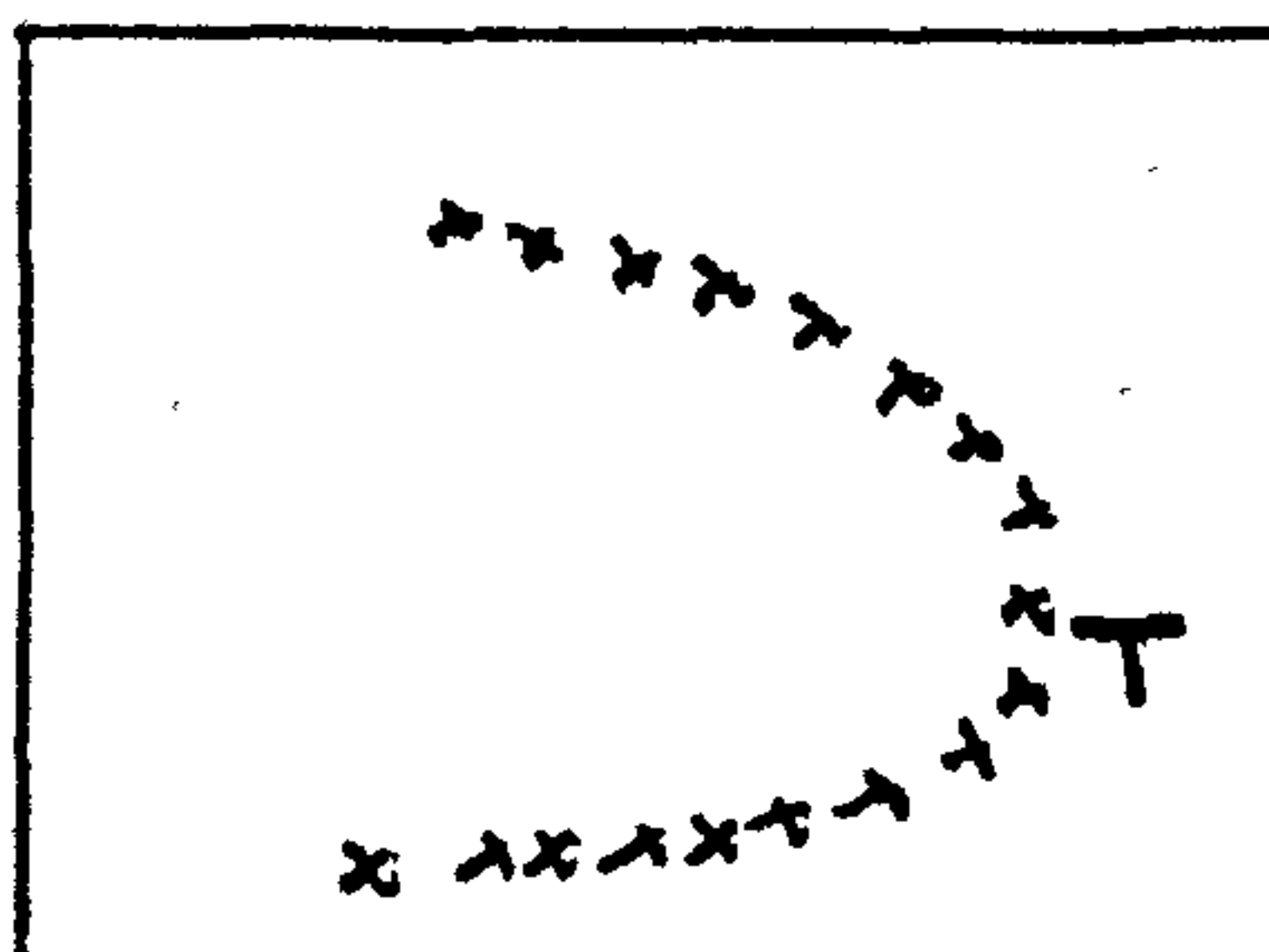
(4)

Down.
Whole-
class.
Discussion.
Teacher
talking.
*(2 per-
forming
mime,
others,
watch,
teacher
commenting)



(5)

Down.
Whole-
class.
Discussion.
Teacher
talking.



TEACHER 07 : INFORMAL OBSERVATION

The lesson was conducted with twelve fourth year CSE girls in the lower school hall. This was a high-ceilinged room, with curtains on windows along one side, and a stage at one end. Chairs were stacked around the sides of the hall, and the walls were unadorned.

The teacher began by playing several games - tag, and then some variations of a-seat-too-few. A brief talk followed, to which pupils contributed; then pupils spent almost all of the remainder of the period in two groups, working on an improvisation of a quarrel aboard a bus. The teacher moved from one group to the other during the forty minutes of preparation. In the final minutes he viewed one 'production', and a very brief comment to the united class concluded the lesson.

The atmosphere in the class throughout was friendly, despite the fact that this class had something of a reputation as troublemakers in the school. This appeared to be largely due to the personality of the teacher, which clearly was at least acceptable to most of the pupils. Before the lesson's commencement, the teacher spoke easily about a party that some girls had been at; and when there was some impatience to have the lesson begin, a girl was sent to "reconnoitre" for missing classmates - who soon appeared. There was no sense of the class being in opposition to the teacher.

Thus, although pupils had little or no say in what was to be the topic of the work, they accepted this fact readily, and appeared to find sufficient scope for their satisfaction in creating the details of the work: who were on the bus, how conflict developed, progressed, was resolved. They devoted themselves throughout the lesson to the work, but for several reasons did not appear to identify with the drama at an important level.

Perhaps one reason for much of the work's superficiality lay in the desire among the pupils for activity. For example, one of the groups spent the first two minutes discussing clothing (nothing to do with the lesson); the third minute assigning parts; and the next five minutes to arranging the lay-out of the bus. Especially in the last of these three, discussion and suggestion were animated. Likewise in the work, there was a satisfaction in physical detail - the driver revving his engine and blowing his horn, the old lady with bent back creaking aboard, the lady with the twitching neck climbing the stairs to the top deck. Rather than serving as an aid to commitment, this was apparently relished for its own sake, or as a sign of good work.

Some verbal exchanges seemed to get stuck in a groove. Troublesome girls annoyed an "old lady", who complained, whereupon conflict between the driver and the girls quickly boiled down to "Get off the bus"/"No we won't." The teacher intervened, and suggested some different turns to the plot, for variety's sake; and in fact these were adopted, in modified form, and a theatrically coherent performance finally emerged. Nor was the teacher's suggestion accepted blindly - this was explicitly raised in discussion among themselves, and the girls made it clear that they saw the teacher's suggestion as just that, and not a command. However, while this resulted in a performance of some variety and even skill, the teacher might have made greater advances from an educational point of view if he had attempted to build relief, perhaps by entering in-role, rather than suggesting alternative plot twists. Beyond the fact that the pupils saw their work as moving towards this performance ("Sir, we're finished and we're practising again." Teacher: "Well, I think we'll look at the finished product"), the actual performance consisted of an amusing series of responses by different passengers to a reckless driver who sent them crashing around in the bus, each passenger dismounting in turn with threats of a similar nature. The pupils were certainly concentrating on putting on a

successful performance, right down to the hiss of doors and the synchronised falls (cue: the driver's horn); but at no point did the drama appear to have taken hold and moved them towards understanding.

The teacher was clear in his instructions, and gave several examples of the kinds of incidents that might emerge. He likewise urged them to "think about it", before assigning roles and working on it. However, the brief discussion of bus incidents - most of them amusing - which preceded the work was probably not sufficient to develop the kind of thought that real commitment requires. Thus the teacher made it clear what he wanted, but did not do enough to make it possible for the pupils to comply in practice. He was asking the impossible. Pupils appeared to find comfort in the teacher control of the lesson's form: at an earlier point in the year, apparently, they had felt bewildered when given a more open structure. Likewise, their attention at all times was full, but essentially playful - the enjoyment of the thing was what mattered, and there was no sign that they thought the teacher might require more.

It was difficult to see the work as self-expression. One group appeared to have what verged on a thoughtful approach to the work, in that they repeatedly halted it to consider what was happening, and how it might be improved. A concern with detail also emerged in this intermittent discussion:

"Diane, if you' were driving a bus, we'd have crashed by now".

"Sit, like, in the middle - you wouldn't sit in front, would you?"

What might have led to more thoughtful work, however, tended to degenerate into concern for additional plot material, or theatrical credibility. In both groups, throughout preparation at least, the amount of laughter and failure to observe their own rules (an old lady slaps the conductor, conductor merely smiles) resulted in work which the pupils clearly enjoyed, but from which they appeared to gain little educational benefit.

TEACHER 07 : FORMAL OBSERVATION

Lesson Length : 30 minutes

The lesson began with a brief discussion of the last day's work, and the organisation of the roles. This was followed by extended role play, with the teacher breaking in to comment on two occasions, asking for sharper focus on conflict and more variety of action. The work involved improvisation concerning a group of people on a bus; the bus running too fast, passenger complaint, and gradual dismounting, with threats; until finally only the driver and the conductor are left alone again. The lesson ended with a brief discussion.

There were no games or exercises - probably due to a shortage of time, and pupil eagerness to work on the improvisation. Discussion at the beginning and end of the work was markedly brief - three minutes and two minutes; as was teacher comment (6) and teacher instructions (8). So too teacher questions - 6 closed, 4 open. Pupil response, interestingly, was more frequent than teacher questions at 12. Pupil question/initiative totalled 13. Teacher response was notably brief - 6 occasions only. There was no pupil disruption during discussion, little teacher criticism and little teacher praise. In-role extended over 27 minutes - an unusually long proportion of a lesson. In verbal interaction, pupil A was prominent (41) with others considerably behind (B - 14; C - 4; D - 12; Unk - 70). Thus pupil A alone contributed near to 40% of all verbal work when working in-role. The teacher intruded 10 times, mainly to offer instructions, and only occasionally to question or comment. Non-verbal contribution was comparatively frequent, amounting to a total of 62, with 7 from pupil A and the same number from the class as a whole, together. The remainder were unidentified. The nature of the scene - boarding and dismounting from a bus - accounted for much of the non-verbal. Pupil disruption of role work was rare (3

verbal) and the teacher criticised only once, and mildly. There were 4 class position charts.

NOTE: The lesson was remarkable for the amount of time spent in-role, the strong contribution of pupil A and the high level of non-verbal work.

GAMES, Exercises	:	0
DISCUSSION	:	1. - 3 minutes 2. - 2 minutes
		<hr/>
Total		5 minutes
Teacher Comment	:	6
Teacher Instruction	:	8
Teacher Questions	:	6 (closed) 4 (open)
		<hr/>
Total	:	10
Pupil Response	:	12
Pupil Question/ Initiation	:	13
Teacher Response	:	6 (brief)
Pupil Disruption	:	0
Teacher Criticism	:	2 (mild)
Teacher Praise	:	2 (specific)
IN-ROLE (i)	:	27 minutes

PUPILS

(i) (Group = All)

Verbal	Non-Verbal
A - 41	Unk - 48
B - 14	A11 - 7
C - 4	
D - 12	
Unk - 70	
A11 - 2	

TEACHER

Verbal

Non-Verbal

2 (Questions)

0

10 (Instructions)

3 (Comments)

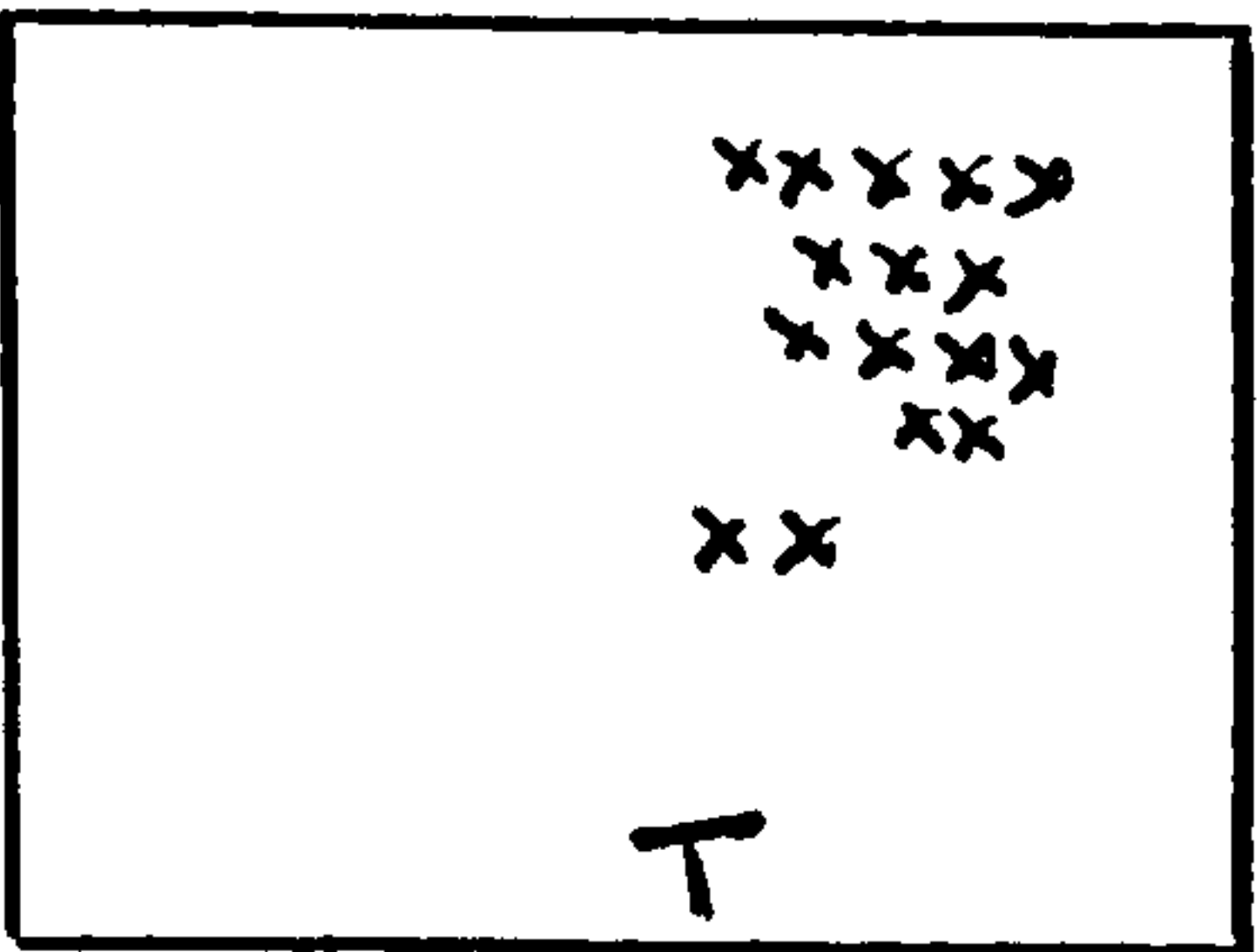
Pupil Role Disruption : 3 (verbal)

Teacher Criticism : 1 (mild)

Class Position Charts (4)

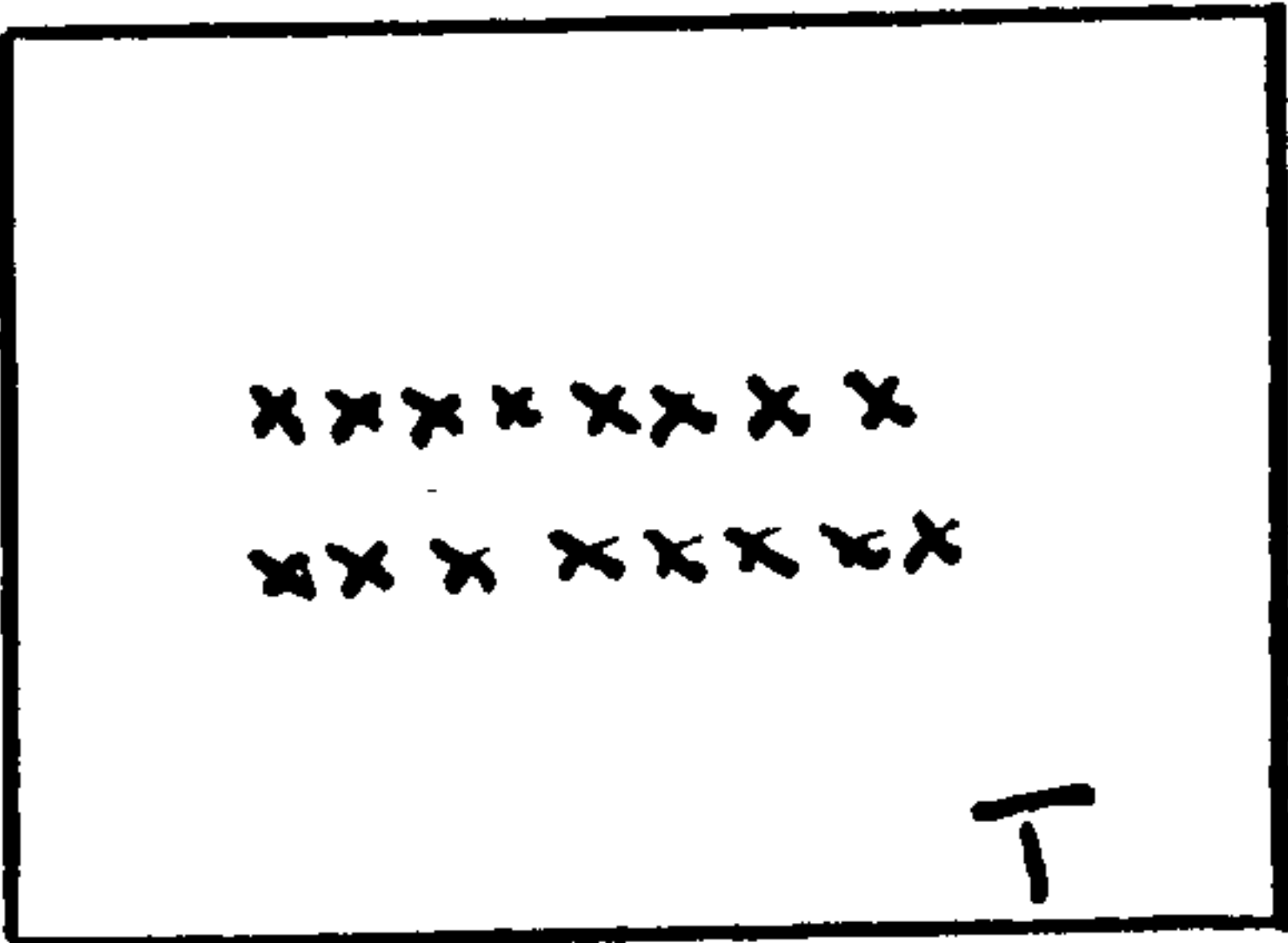
(1)

Up.
Whole-
class
Role.
Pupil
talking.



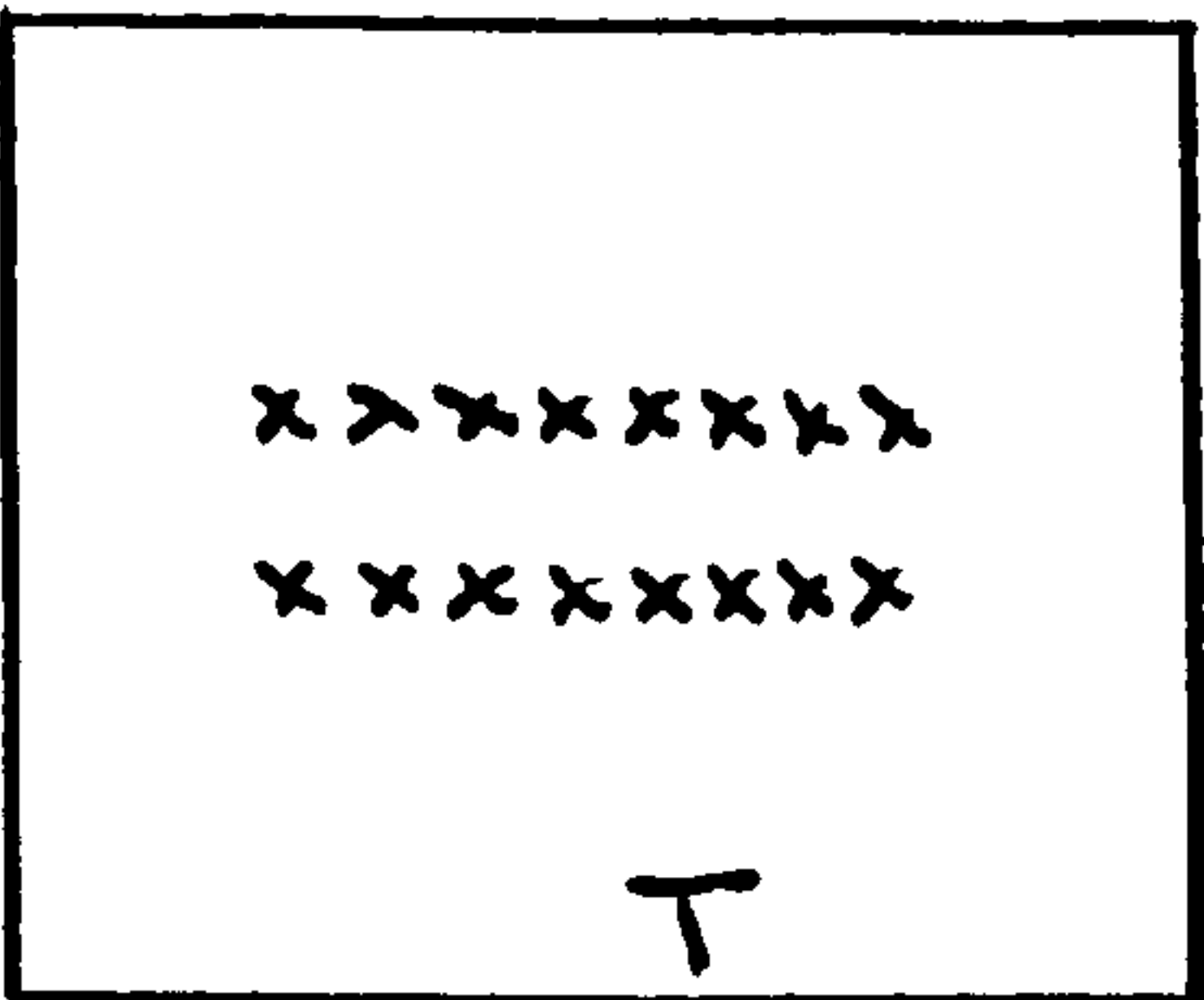
(2)

Up.
Whole-
class.
Role.
Pupil
talking.



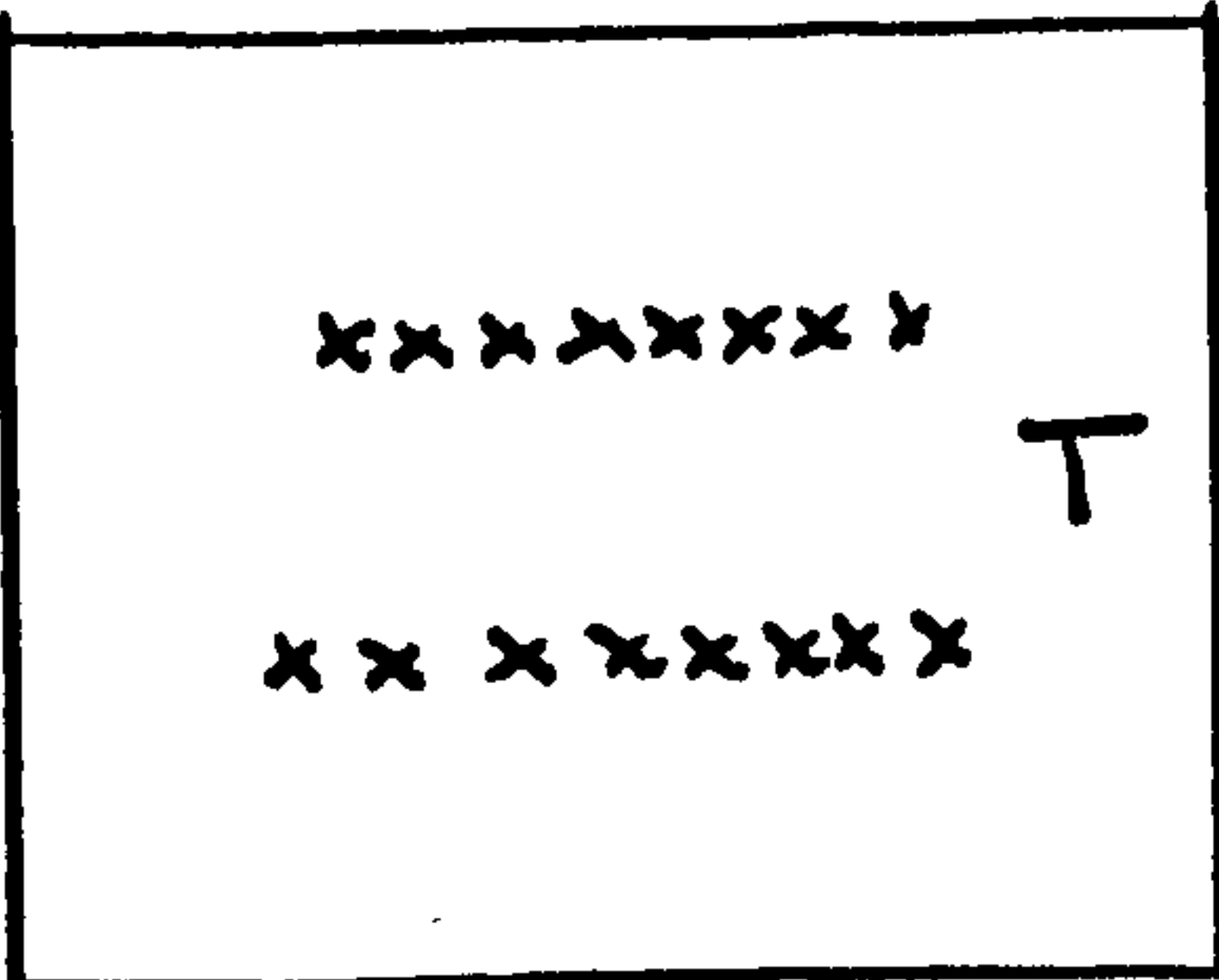
(3)

Down.
Whole-
class.
Role.
Pupil
talking.



(4)

Down.
Whole-
class.
Discussion.
Pupil
talking.



TEACHER 08 : INFORMAL OBSERVATION

The class consisted of 30 11-year olds of mixed sex, and the lesson was 80 minutes in length. The setting was the school hall - high ceiling, windows with curtains, stage. Both girls and boys wore t-shirts, shorts and slippers - as for PE. During the first 20 minutes, pupils engaged in exercises: shaking, growing from a small shape to a large, alone and with others. This developed into shopping scene improvisations, individually and then in pairs. Pupils performed for the class when called on by the teacher. After the teacher had discussed the roles with various pupils, a market scene was set up. An appointed group of

approximately six pupils moved from stall to stall, buying and chatting to the stall-owners. Each stall showed its scene in turn, then all together. The lesson ended with the setting up of a wrestling booth, and final encouragement from the teacher for all to consider their roles and attitudes for the next day.

Two scenes in the lesson stood out in particular contrast. The first occurred in the early part of the lesson - after the exercises, and before group improvisations began. The teacher told pupils to mime the loss of their dinner money: "I want to really see you looking." The pupils frowned in exaggerated concern, and among the boys there was much slapping of (bare) thighs as the search mounted. Heads were scratched and the ceiling consulted. When the teacher suggested "Might mean looking in your desk", all the pupils opened and searched imaginary desks. "Let's really concentrate well, so I can really believe you're looking." At this point all the boys headed for the walls, while most of the girls continued to scour from more central positions. "Suddenly, it's there!" - and an audible "Aaaah!" of satisfaction was heard from all, with smiles all round. The teacher then collected the money, pupils coming to her laughing and eager to pay.

Throughout, pupils were guided in each detail by the teacher - initial loss, search of desk, discovery, paying. All attention was given to letting the teacher "see you looking" - i.e., performance, rather than process. Pupils were clearly playing at it - e.g., when passing the "money" to the teacher in the final section, the push and delight was largely an opportunity to give the teacher literally nothing - as well as pupil desire to establish one-to-one contact with the teacher rather as pupils sometimes wave agonised hands in a more traditional classroom.

A contrasting scene of considerably richer potential occurred half-way through the lesson, when the teacher was preparing the pupils for their stall work. Individual pupils or pairs were questioned regarding their market work - had they always made sweets? Did they get along together? All the time? What days were worst for them? etc. Here, pupils answered in a serious, involved fashion, improvising with considerable consistency, ingenuity and commitment. One pupil, for example, added the customary 'Miss' to the end of his early answers, but by the end had dropped it. The teacher appeared to be directing the work while the pupils shaped it, moving as they did into fuller belief. At no other point did the pupils treat the work with the same seriousness.

However, the teacher's questions to each individual or pair tended to become repetitive, so that those not being spoken to became restive, particularly the boys. The difficulty here was added to by the fact that pupil responses were audible to the teacher, but not to others on the far side of the pupil group. Worse, the strengthened belief did not appear to be channelled constructively : one boy, a cobbler, went into an energetic bout of nail-hammering, going 'k-k-k' as soon as the teacher had stopped addressing him, but soon gave it up to smile around. Thus the press by the teacher and the pupil experience of living through were quickly vitiated and lost.

Throughout, the teacher laid the emphasis on the showing aspect of the work, with the result that pupils expended their energy on rather ham-fisted acting. Even in the exercises, the girls were asked to show the boys what they could do, with the teacher commenting on how nice it was - "Like a machine would - which is what we're thinking of." Again, "Let me see in your faces whether it was a good shopping place or wasn't." Groups were asked to show in turn, the teacher asking such things as

"Did you get the punch line? We couldn't hear it, could we?"

"I liked very much the way you were following where he was pointing, Michael - nice bit of work, that."

Pupil work tended to follow this lead, and most concern lay with getting the plot right, and the mime - very obvious licking of lollipop, exaggerated gestures, a girl fluttering around the area of the observer talking to herself in a rather self-conscious way, careful arranging of chairs as stalls, a boy mussing his hair, another practising a mincing walk. Most pupil pleasure appeared to come from energetic physical action, rather than self-expression or involvement in the work itself. Response to customers tended to be repetitive, whether these were real or imaginary: wide smile, busy reaching and wrapping, accepting of money and placing in till. This emphasis on and delight in the physical was best displayed by one very happy boy, who throughout played the part of a dog on a leash, continually moving from stall to stall. The construction and dismantling of these same stalls received similar energetic attention.

Teacher discussion of the work, with the exception of the questions regarding stall-roles already mentioned, was limited, and concentrated on instructions regarding plot and activity. The teacher had a plan of work, and this imposed clear time limits on all possible development - e.g., half-minute scenes. Thought tended to be urged ("Think how much money you have in your pocket, if you're going to be able to buy a lot") with little pressure from the role situation for this to occur. Pupils appeared to enjoy the lesson thoroughly, but - perhaps because of the gym-like context, in terms of clothing and place - much of the pleasure appeared to come from respect for the teacher and involvement on a physical level. Once more, a teacher very much in control of the material and

her class appeared to come between the pupils and the possibilities of insight.

TEACHER 08 : FORMAL OBSERVATION

Lesson length : 35 minutes

The first ten minutes were spent in exercises, followed by five minutes of pair-work of a similar nature (being and thinking very strong, being and thinking very weak). The class then divided into their market-groups, and improvised a scene centering around a wrestling contest, with pupils taking bets as to who would triumph, and the teacher urging greater signs of partisan following and thought about character. After a final run of the wrestling match (this time with one pupil fighting dirty), the teacher said a few words about the next week's lesson, and the class dispersed.

The exercises at the beginning occupied eight minutes; what was classified under DISCUSSION was in fact teacher instruction of pupils concerning the exercise, while pupils stood in pairs and had greater opportunity for response and initiation. The teacher it will be noticed commented just three times and instructed twelve. Her four questions were all closed and each was responded to by the pupils. Pupils, however, did ask questions and initiate on six occasions, although the teacher responded to only three. There was no pupil disruption, no teacher criticism, and two examples of specific teacher praise. In-Role work was classified as two - one lasting five minutes, and in groups, the other lasting fifteen minutes, and as a whole class. In the group work, the observed group had four pupils, with A and D dominating - as they did in the non-verbal too (A - 7; D - 6). In the fifteen minute whole-class work, pupils A, B and E (7, 8 and 6 respectively) stood out from unknown contributions (43) and All (5). The teacher contributed questions 16 times, comments 12 times, and instructions 14 times. There was considerably less non-verbal

contribution, with A (8) B (5) and E (5) again outstanding, and Unknown scoring 5. Pupil role-disruption occurred only once, with the teacher criticising mildly on 2 occasions. Class position charts numbered 5.

NOTE: The extent to which teacher discussion was knitted into the fabric of the improvisation was notable. Her questions here (16) outnumbered her comments (12) and her instructions (14). There was comparatively little non-verbal work largely, it seemed, a consequence of the form the work took.

GAMES, Exercises 1. : 8 minutes

DISCUSSION 1. : 5 minutes

Teacher Comment : 3

Teacher Instruction : 12

Teacher Questions : 4 (closed)

Pupil Response : 4

Pupil Question/
Initiation : 6

Teacher Response : 3 (brief)

Pupil Disruption : 0

Teacher Criticism : 0

Teacher Praise : 2 (specific)

IN-ROLE (i) - 5 minutes

(ii) - 15 minutes

Total - 20 minutes

PUPILS

(i) (Group - 4)

Verbal

A - 5

B - 2

C - 1

D - 6

Non-Verbal

A - 7

D - 6

(ii) (Group - A11)

Verbal	Non-Verbal
E - 6	E - 5
A - 7	A - 8
B - 8	B - 5
Unk - 43	Unk - 5
A11 - 5	A11 - 3

TEACHER

Verbal	Non-Verbal
16 (Questions)	0
12 (Comments)	
14 (Instructions)	

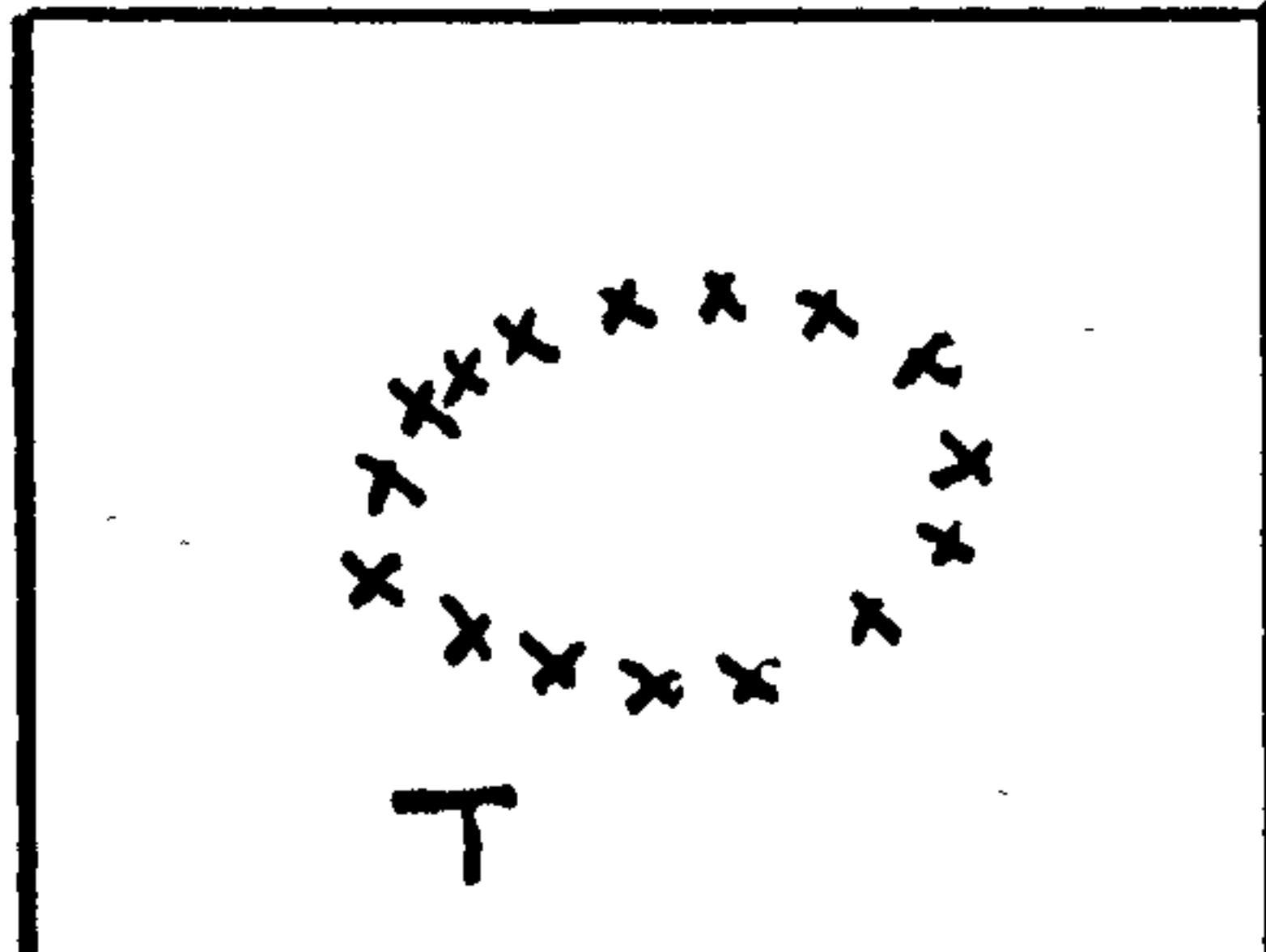
Pupil Role-Disruption - 1 (verbal)

Teacher Criticism - 2 (mild)

Class Position Charts (5)

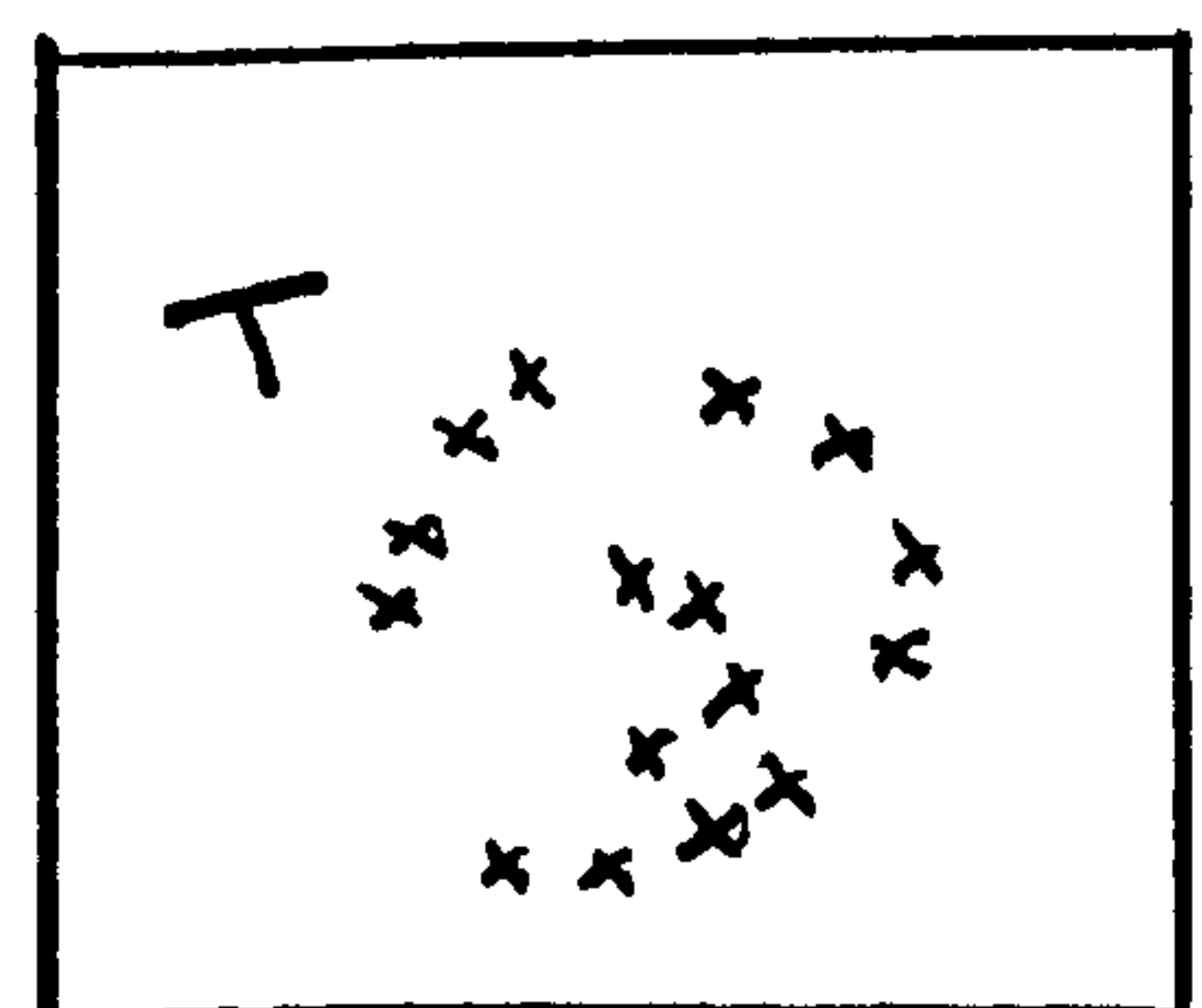
(1)

Up.
Whole-
class.
Discussion.
Teacher
talking.



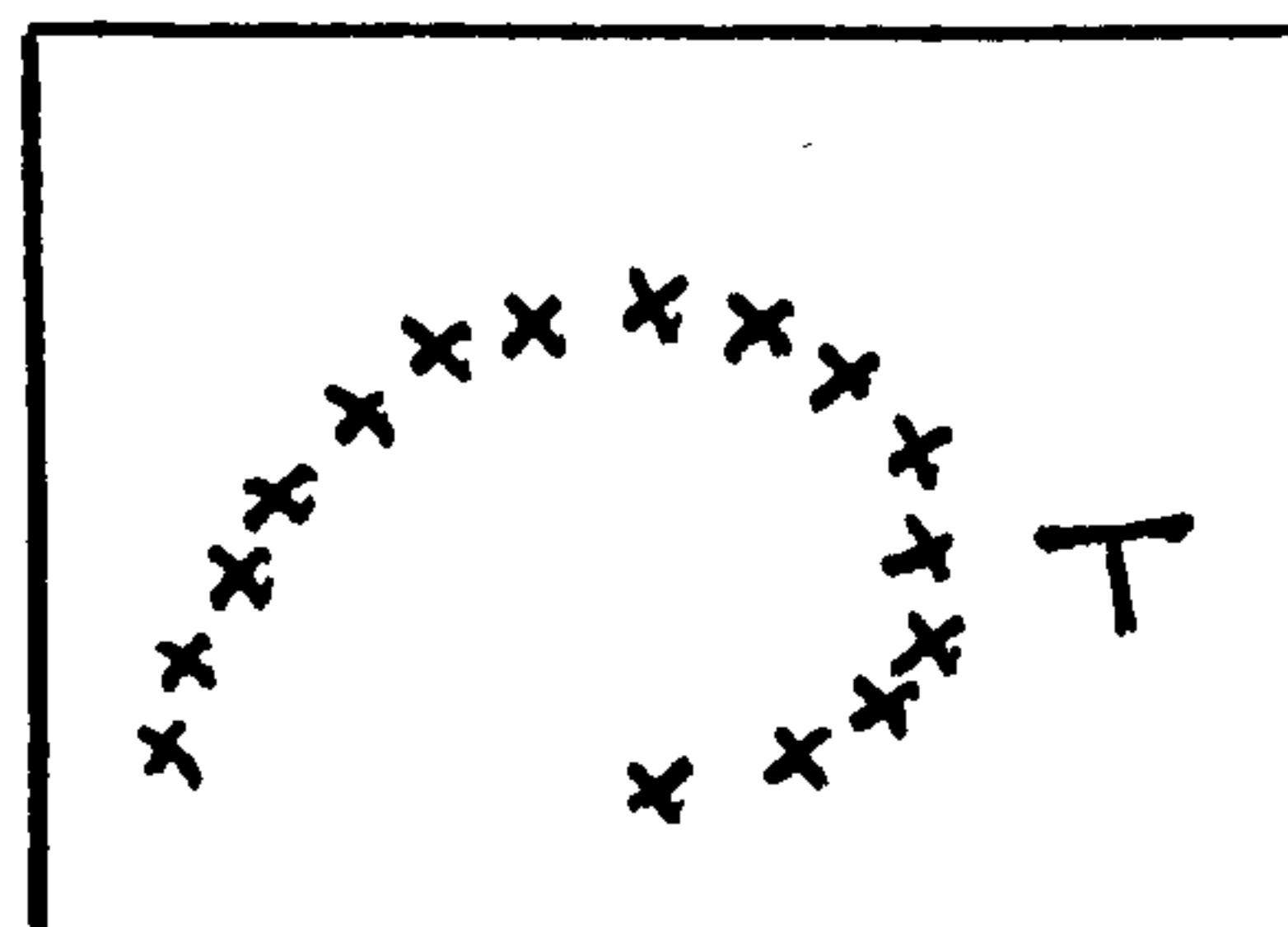
(2)

Up.
Pairs.
Discussion.
Teacher
talking.



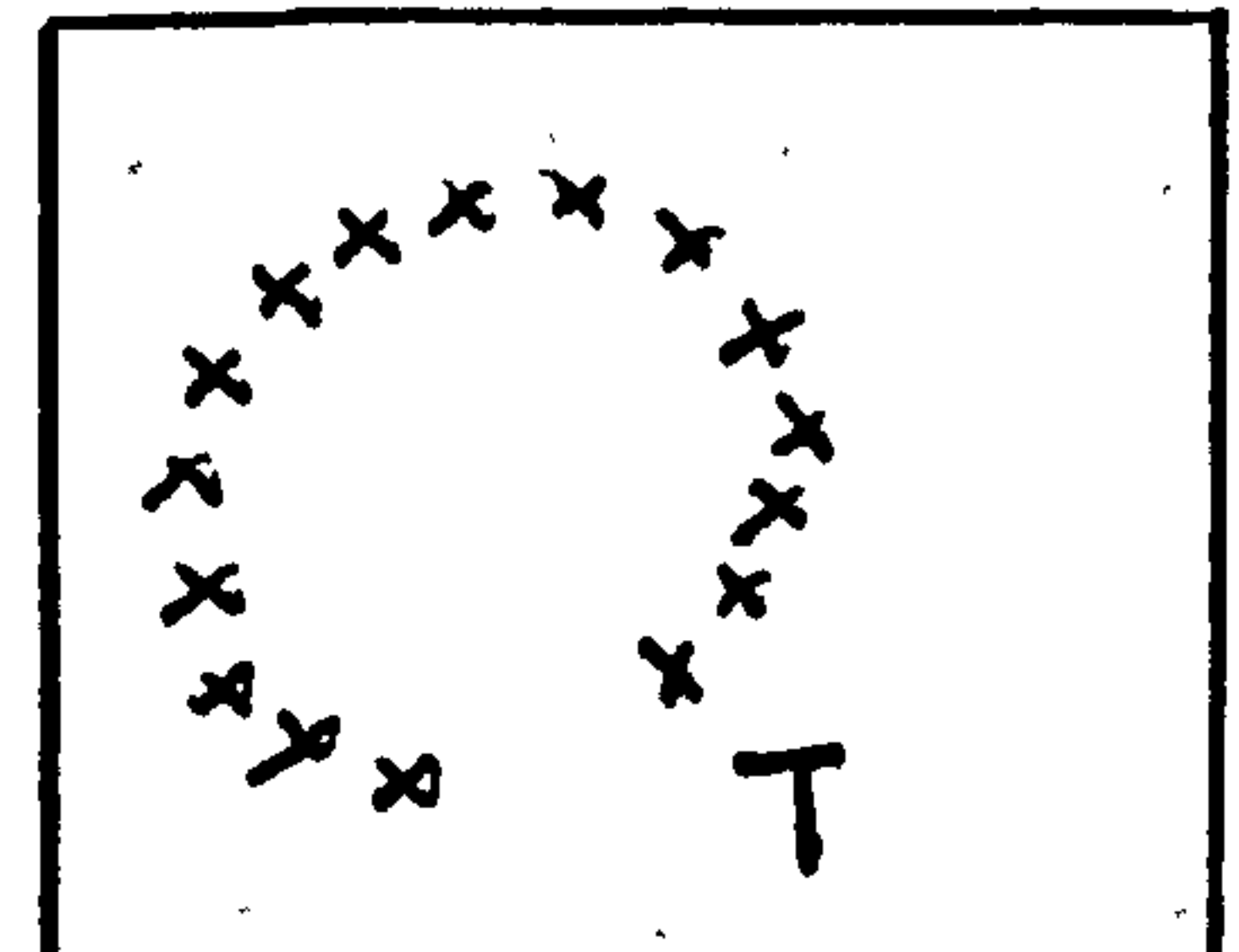
(3)

Down.
Whole-
class.
Role.
Pupil
talking.



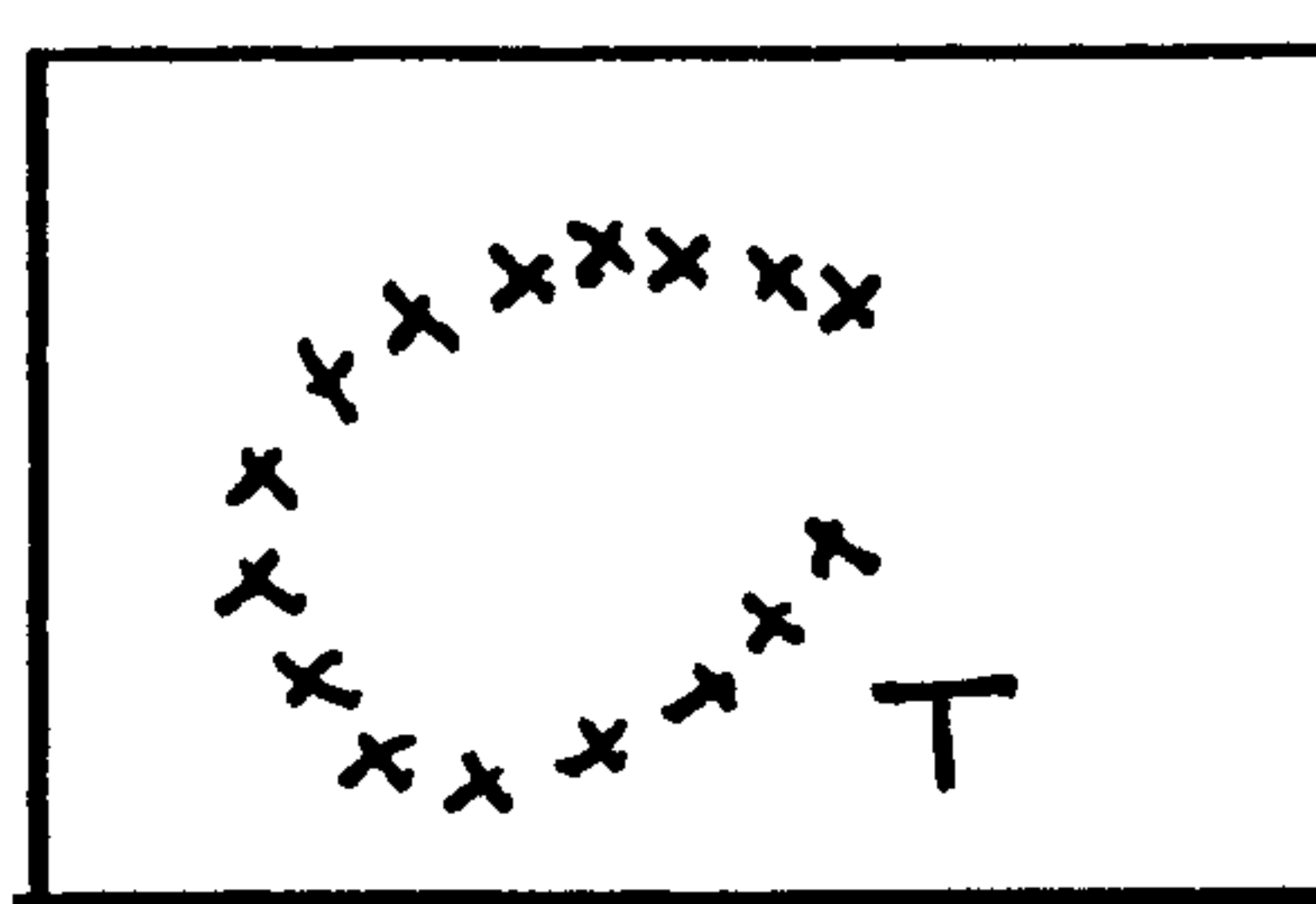
(4)

Down.
Whole-
class.
Role.
Teacher
talking.



(5)

Down.
Whole-
class.
Discussion.
Teacher
talking.



TEACHER 09 : INFORMAL OBSERVATION

The one-hour lesson was with a group of 25 13-year-olds in the school hall. Ten minutes of exercises were followed by a reminder of the previous week's work on women's suffrage and plans for its development. The boys and girls then divided, and prepared their group parts. After some 20 minutes of preparation, the groups performed, the boys conducting a meeting which was heckled by chanting suffragettes and which ended with police chasing the screaming suffragettes. After a very short discussion and some suggestions, the scene was replayed, and the lesson closed with a discussion of points of promise and peril.

The teacher's relationship with the pupils seemed to have a strong bearing on the atmosphere during the lesson. This could be described as cheerful and casual. For example:

"I'm keeping these watches - and selling them" (teacher comment as pupil watches are put into his safe-keeping).

"Drop dead" (exercise instructions).

"Sound effects are completely banned" (re talk).

"Give yourselves a Chinese name and introduce yourselves to each other" (much laughter).

In one respect, this clearly was a strength - the pupils liked the teacher, and had a favourable attitude to him and, to a degree, his subject. In another way, it was detrimental to the work, in that the same spirit of cheerful irreverence became directed at all that was done, allowing little opportunity for the elevation of the material to a level of awe or even seriousness.

The shape of the lesson placed a firm emphasis on performance rather than process. Groups were at pains to get their timing and the order of movements right, and this too had its origin in the teacher. At one point a pupil was asked "to give me a rough idea of what I've just been talking

about", immediately after the teacher had outlined the action that should occur - what the men should do, when the suffragettes should appear, how the men should respond. Pupils were urged to "develop some sort of personality - I don't mind if they're funny personalities". What mattered was the variety and appearance of the performance (girls were told to work out the route of their march around the hall, and what they're going to shout - "Easy enough? ... I think it'd look nice if boys come from various directions". Perhaps as a result, the lesson showed little signs of progress. The pupils had mapped out precisely what was to happen - boys had on occasion memorised their speeches, and delivered them word for word on both occasions. Given this rigidity of action, emotional or reflective advance was more than difficult. At one point, the teacher intervened during "rehearsal" with the comment to the chanting girls "Right, this could go on forever." The discussion which follows, however, involved only details of the plot - how two girls would be thrown out of the men's meeting. Throughout the lesson, the teacher moved constantly among the pupils, encouraging work, but always in terms of timing and variety and technical expertise, rather than understanding. "So will you all have a think about that?" was usually directed at preparing the performance.

Pupils appeared to interact in terms of their real rather than their symbolic relations. For example, one of the male speakers from the platform was introduced as "The Hon. Mr. Winston Churchill", an introduction greeted with laughter from the girls' section. Mr. Churchill himself laughed openly throughout his speech against women, and on the second occasion assumed a vaguely Churchillian voice which he, his audience and the teacher found amusing. When the girls were ejected,

the prettiest received the weight of attention. When the teacher complained that the meeting had not contained enough "strange characters" as requested, he was laughingly informed that it had: the pupils themselves. Something of the weaknesses in this respect was caught in the use of hats: the teacher issued several boys with these, in an effort to stimulate invention or perhaps commitment; however, he passed these to the boys by throwing them and the boys used them as simple adornments or for humour, or, in one case, as a point of heated contention, as to who should have this particularly handsome piece of headgear.

Pupils obviously found the work an enjoyable experience, but on a fairly frivolous level. The girls were at pains to plan their march route, to march in step, to pause in pleasing patterns around the rostra; but all was done with considerable smiling, and the cheers greeting slogans suggested the pleasure of the cheer rather than any satisfaction in the idea behind the statement. During discussion, girls on the outer edges of the group tended to break away, humming softly and practising little intricate steps. The boys too, took opportunities for diversion - practising funny walks, climbing bars along the side of the wall, passing and reading notes. One striking contrast between genuine emotion and the more playful approach of the pupils emerged when the pretty girl received a real insult from one of the boys: "Sir, tell him!" she demanded, everything in her tone and bearing in contrast to the prevailing atmosphere.

In his instructions (factual and detailed); in his expectations ("Boys, try to be more insulting to the women as they walk past, OK - you can call them sluts and so on - they'll be more than able to deal with the men, won't you, girls?"); and in his discussion ("I thought the wolf-whistling was superb"); the teacher established and maintained an

approach to the work which appeared to eliminate the possibility of reflection or commitment. The potential of the work never seemed to emerge.

TEACHER 09 : FORMAL OBSERVATION

Lesson Length : 40 minutes

The lesson began with some four minutes of explanatory talk followed by a short game, involving running for chairs in teams. The next ten minutes were given to discussion and practice of a reading from Zigger Zagger. The class then divided into groups, and from rostra positions went through three pages from the play. The final seven minutes of the lesson was spent with pupils working in autonomous groups on another extract from Zigger Zagger.

The game occupied some ten minutes and provided a chance for pupil energy to be activated in keeping with the football-chanting reading to follow. The lesson began with discussion (five minutes) but did not end with discussion - the eleven minute period representing the first practice of the reading. Teacher instruction throughout the lesson far outweighed teacher comment (46-15); and all teacher questions (14) were closed, with pupils responding to every one. Pupils initiated questions on eight occasions and were responded to, briefly, on six. There was only one (physical) case of pupil disruption of the work, but nine cases of teacher criticism - all mild. On one occasion the teacher issued a piece of praise (general). There were two examples of what were classified as in-role work - one ten minutes and involving all the pupils and in the shape of a performance; and one seven minutes involving preparation in groups (observed group:9). The first of these shows twelve contributions each by pupil A and the class (Zigger Zagger cry and chant response); the second ten contributions by Pupil B, and twenty-six by the rest of the class. Pupil B contributed forty per cent of all input in this group -

again largely but not wholly because he had a major role in the reading. The teacher asked five questions, and issued one piece of instruction. (It must be remembered that the first reading preparation was classified as DISCUSSION, and contained most of the teacher's contributions for the lesson). There were no non-verbal contributions by pupils (all work occurring from a seated position, or standing on rostra and reading aloud, thus limiting or eliminating movement). There were four examples of pupil disruption (three physical, one verbal), but these were minor, and there was no criticism from the teacher. There were five class position charts.

NOTE: The lesson was notable in that it was centred around a play reading, with several repeats, and very little movement. Other outstanding factors were the frequent mild criticisms levelled by the teacher, and the very large number of instructions issued, with all questions closed. The dominance of one pupil is best explained in each case by the reading-casting, and not by character or effort. (This may be significant, in that readings are by nature closed so that quantity if not quality of pupil contribution is controlled by extrinsic factors).

GAMES, Exercises : 1. = 4 minutes

DISCUSSION : 1. = 5 minutes
2. = 11 minutes

—
Total 16 minutes

Teacher Comment : 15

Teacher Instruction : 46

Teacher Questions : 14 (closed)

Pupil Response : 14

Pupil Question/
Initiation : 8

Teacher Response : 6 (brief)

Pupil Disruption : 1 (physical)

Teacher Criticism : 9 (mild)

Teacher Praise : 1 (general)

IN-ROLE (i) = 10 minutes
(ii) = 7 minutes
Total 17 minutes

PUPILS

(i) (Group = All)

Verbal	Non-Verbal
A = 12	0
All = 12	

(ii) (Group = 9)

Verbal	Non-Verbal
B = 10	0
Unk = 26	

TEACHER

Verbal	Non-Verbal
5 (Questions)	0
1 (Instruction)	

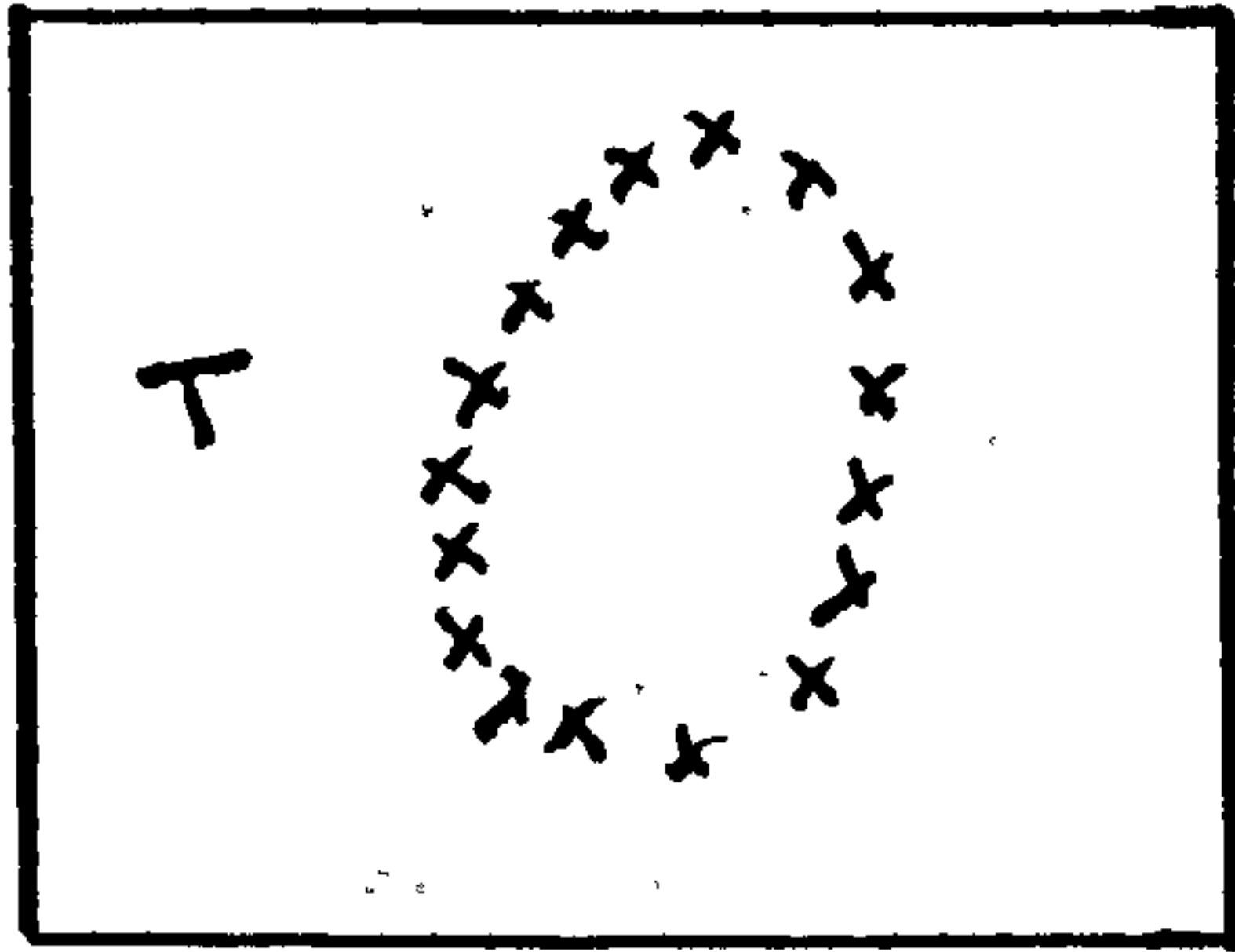
Pupil Role Disruption : 1 (verbal)
3 (physical)

Teacher Criticism : 0

Class Position Charts (5)

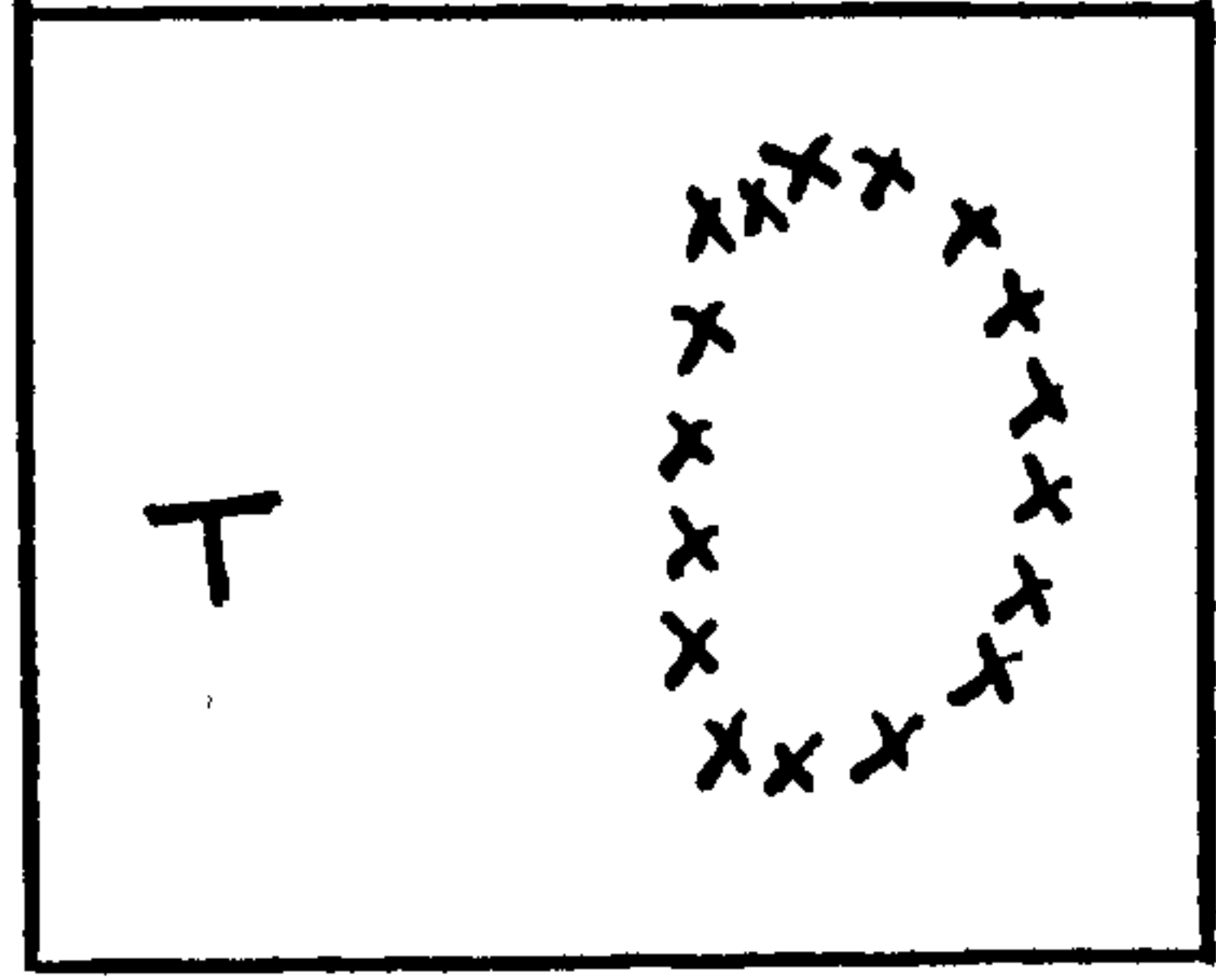
(1)

Down.
Whole-
class.
Discussion.
Teacher
talking.



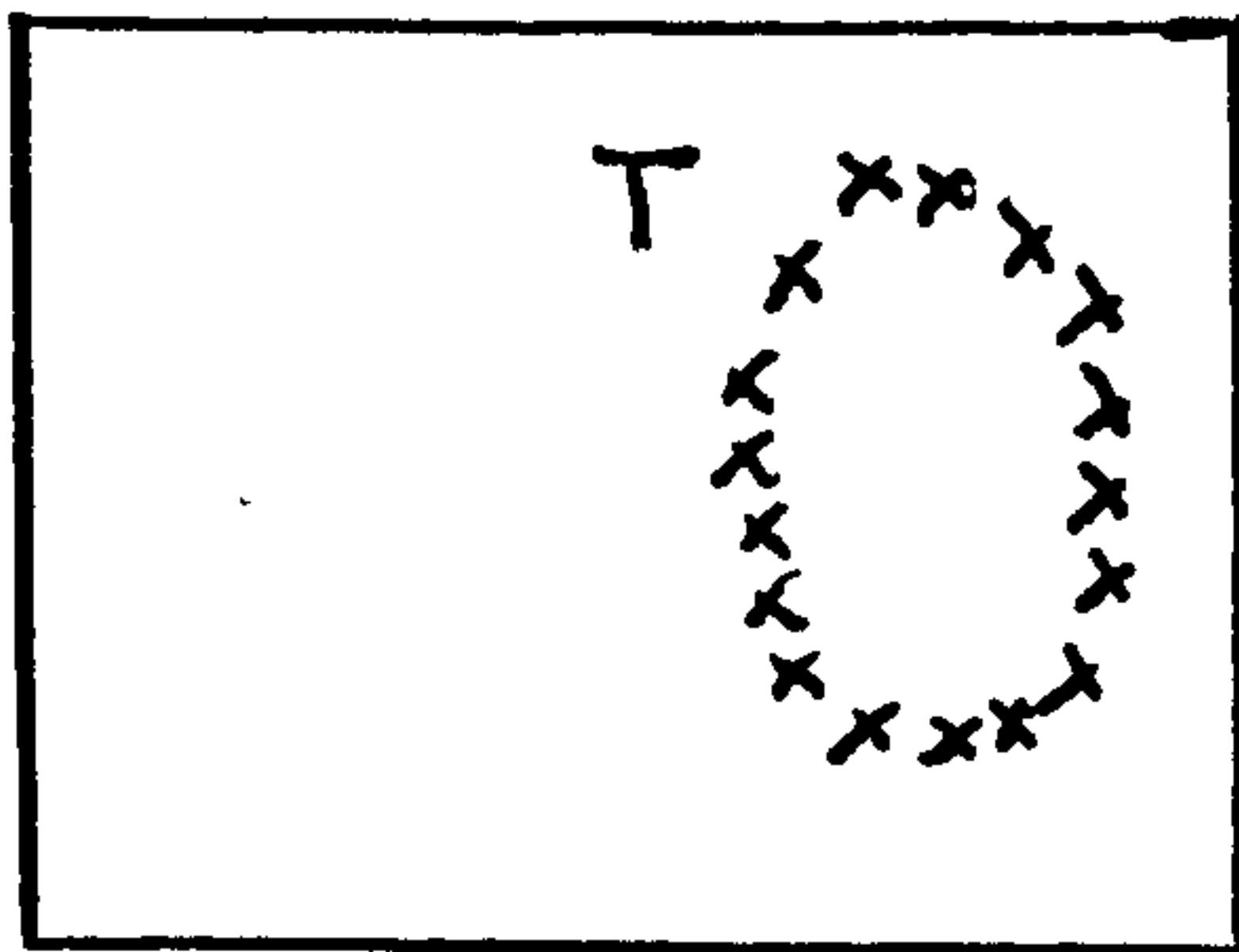
(2)

Down.
Whole-
class.
Discussion.
Teacher
talking.



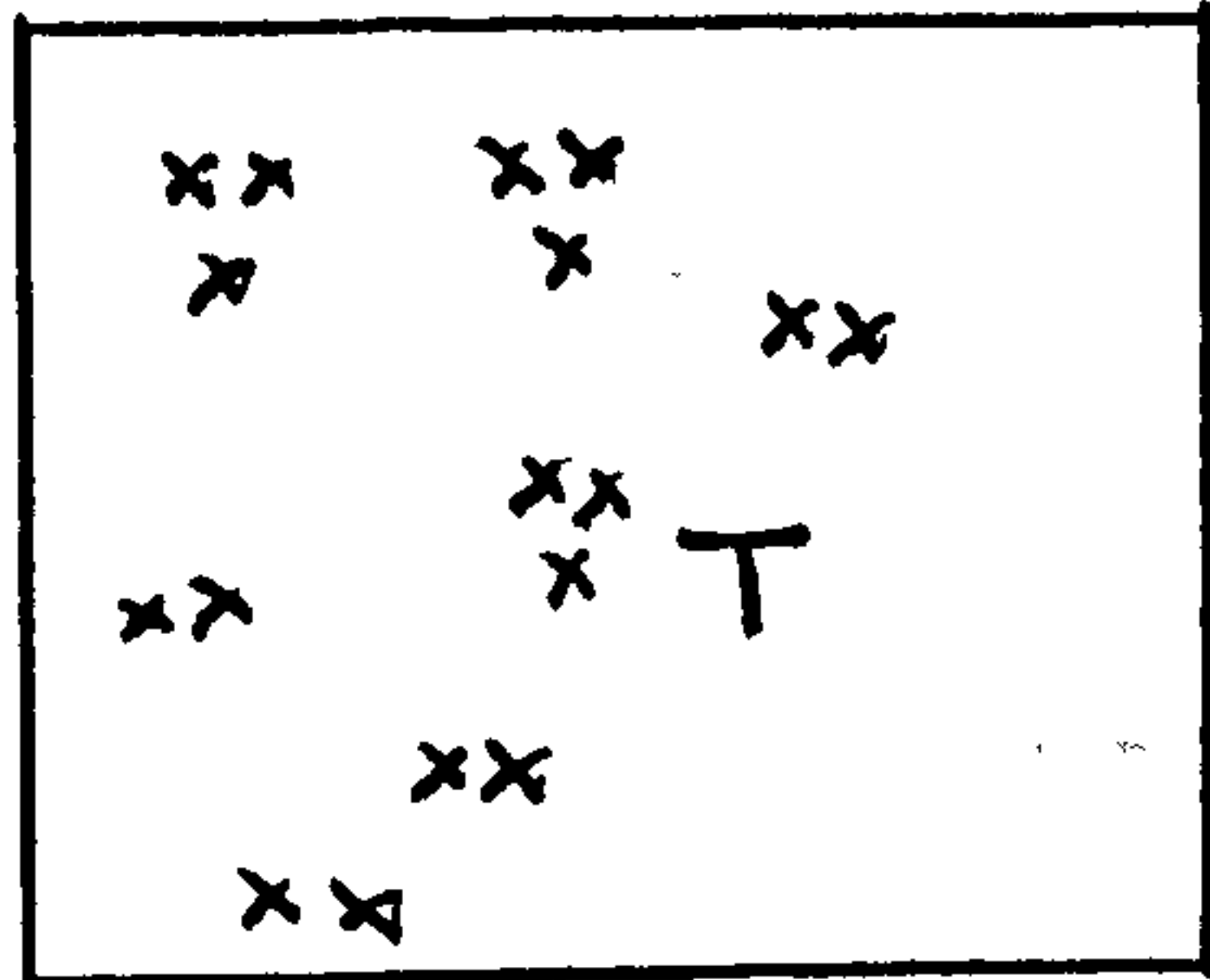
(3)

Down.
Whole-
class.
Role.
Pupil
talking.



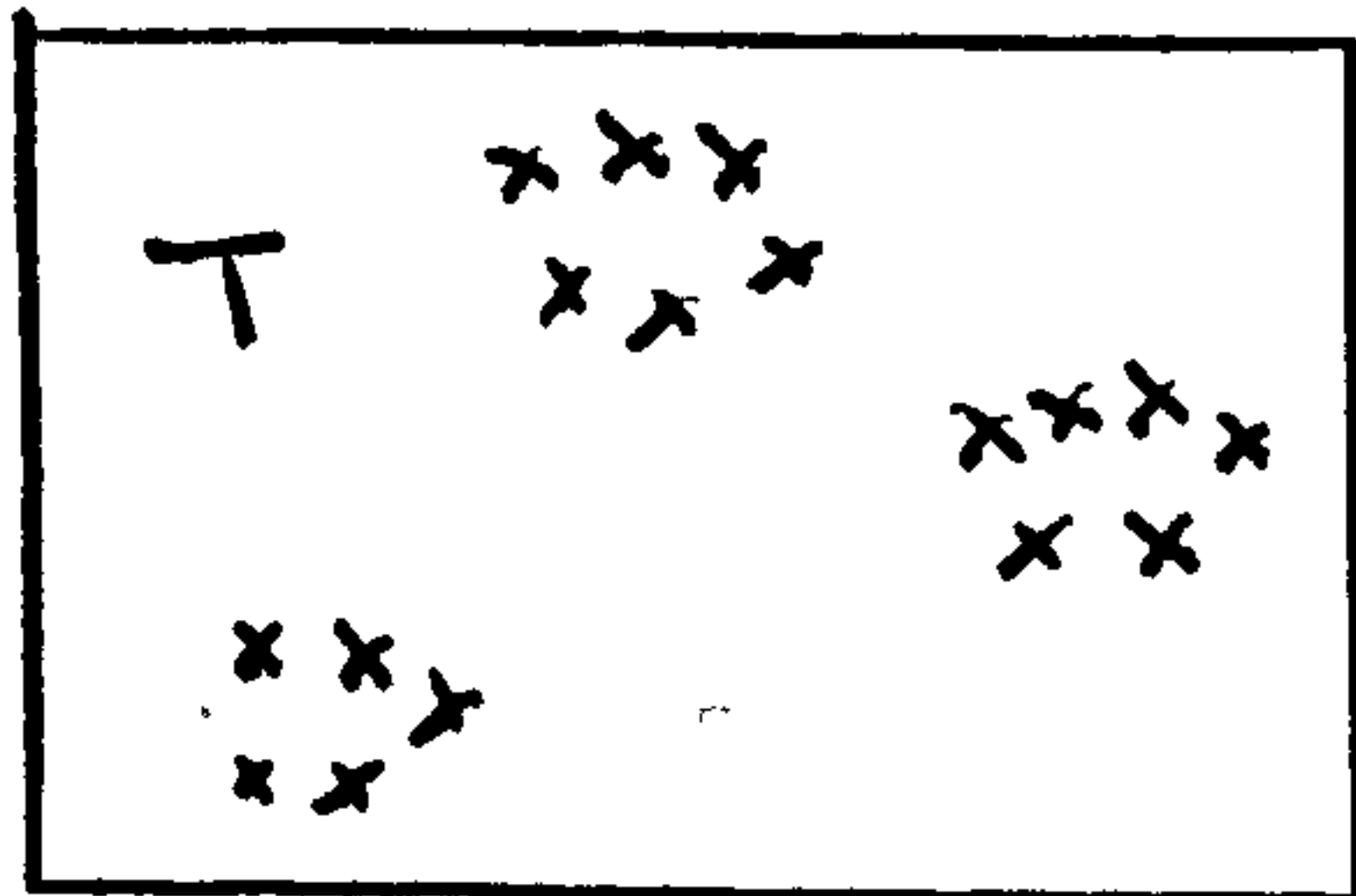
(4)

Down.
Groups.
Discussion.
Teacher
talking.



(5)

Down.
Groups.
Role.
Teacher
talking.



TEACHER 10 : INFORMAL OBSERVATION

The lesson was thirty minutes long and involved thirty-two third-year boys and girls. It was held in a spacious room divided from a lecture theatre by a folding partition. The walls were bare, with flats, rostra and chairs stacked around the sides. The lesson began with five minutes of warm-ups - Starboard/Port, Hit The Deck, Captain Coming, etc. This moved into individual mime work, moving over surfaces of different kinds - sandy, slippery, marshy, etc. Pair work followed - getting a companion out of marshy difficulty. The lesson ended with a brief pub-scene mime begun by two pupils, and joined by others.

Largely speaking, pupils worked alone throughout, and in mime. This appeared to run counter to the pupils' natural tendencies. For example, as the class circled, moving across marshy (etc.) land, they bunched in groups of two and more, with occasional whispered exchanges or quick smiling glances. This tended to have a detrimental effect on the solo work, in terms of concentration: for example, one girl, in leaping from grassy tuft to tuft, glanced back in mid-leap to see what others were doing. It also tended to detract from pair work when it happened: saving an injured friend involved almost all pairs in laughter. Pupils did seem more aware of one another as real people throughout the work.

The teacher's instructions, in content and phrasing, perhaps contributed to this. The initial exercises - probably designed to overcome group inertia - were rapid and delivered in a very brisk, cheerful voice, so that while pupils became flushed and alive, they also became full of laughter. This, it seemed, created an atmosphere and perhaps expectations which the work was then forced to continue and fulfil. Likewise, the teacher issued instructions throughout in considerable detail: "You can hardly stand up", for example, regarding running over an icy surface. It may have been felt that the pupils needed suggestions regarding what was acceptable response - but if they were told what was all right (and they all complied), the benefits of the work seemed to have evaporated. The teacher frequently did urge pupils to think about the work ("Think, then; off you go when you're ready") but pupils showed little signs of thought. Response in most cases was rapid, and where slower appeared to be a result of timidity rather than reflection. Where pupils were urged to discuss the work, it was frequently at a literal level ("Talk about what's going to happen"). All these matters had bearing on the kind of response the pupils were able to offer.

With these kinds of limits on pupil choice and the expectations of the teacher, the work showed little signs of credibility or pupil self-expression. A boy, falling on the marshy ground, rises and continues, but without ever glancing at the dirt that must be on his hands. Running through a stubbly corn field in their bare feet, all the pupils stop to grab a foot for a moment, then hurry on. Carrying an injured friend to safety involves laughter by every single one of the pairs working. In short, at all points pupils appeared to be responding to the real in their surroundings: what will fit in with what others are doing around me; how funny is it that X is falling to the floor and I am grabbing him/her, and this is a school situation; have I missed that imaginary billiard ball with this imaginary cue on an imaginary table.

This sense of the real as distinct from the symbolic may have been supported by the teacher's positioning: throughout the lesson, she sat at the side of the room, issuing instructions. Pupils seemed happy to receive these instructions, and at no point was there any signs of resentment or even disruption. The work was entered into in a cheerful way - but not even at the level of involvement that children's play would receive. At least half the fun lay in doing things, and being told by the teacher to do things, that were incongruous, especially in a school lesson.

The lesson did not appear to progress, except in a very literal sense. The work started with warmups, and then moved to individual mime, to pair work, and finally to a few minutes of whole-class mime. It was, however, difficult to see in what sense moving across a marshy patch was less complex or developed than moving across a marshy patch in good shoes, or later with an injured friend. For the last of these especially, nothing in the work beforehand had made preparation, so that if it did hold potential, it was certain not to be realised. The reason why this was occurring in (more or less) mime was never made clear, either implicitly or explicitly. Thus while it seems likely that pupils enjoyed rescuing friends from quicksand

more than they enjoyed moving across it themselves, it seems unlikely that they experienced any greater complexity, involvement or sense of understanding.

TEACHER 10 : FORMAL OBSERVATION

The lesson lasted just ten minutes, owing to some delay in getting started and in completing the questionnaires. There were accordingly no games or exercises. The lesson consisted of the teacher asking the class to decide on an everyday task, such as washing the car, and to perform this in mime. Some discussion followed, of how old people differ from us, and the class then performed the same action as an old person might do it. A discussion of how this felt followed, and the lesson ended just as the teacher was suggesting pupils try the same activity as a very young person might perform it.

Discussion occupied five of the ten minutes - one minute, two minutes and finally one minute long. There were three teacher comments, and ten teacher instructions - partly, no doubt, a product of time pressure. Of teacher questions, four were closed and five open; and pupil response seventeen - an unusually high number, with several pupils responding to a single question by the teacher. Pupil question/initiation was marked at four, with no teacher response. There was one example of pupil disruption, and two examples of teacher criticism - both mild. There was no teacher praise. In-role consisted of two very short sessions - one two minutes and one one minute. On both, the class was entirely individually involved, and in mime. In the observed group (two pupils, supposedly individual) there was twice as much comment by B (7) as A (3). The teacher did not contribute here. Non-verbal, of course, involved all pupils. (Note: The observation system could not catch this). The teacher again did not contribute. There was no pupil role-disruption, and no teacher criticism. Class position

charts numbered two.

NOTE: The lesson was remarkable for its brevity - showing how severely any minor disruption can hit a short half-hour lesson. Despite this, the teacher managed to conduct two different activity in-role sessions and three discussions - showing how much variety can be found even in such a brief period. The readiness of pupils to contribute to the discussion was marked, as was their reluctance - in some instances - to become involved in the activities.

GAMES, Exercises : 0

DISCUSSION : 1. = 1 minute
2. = 2 minutes
3. = 2 minutes

—
Total 5 minutes

Teacher Comment : 3

Teacher Instruction : 10

Teacher Questions : 4 (closed)
5 (open)

Pupil Response : 17

Pupil Question/
Initiation : 4

Teacher Response : 0

Pupil Disruption : 1 (physical)

Teacher Criticism : 2 (mild)

Teacher Praise : 0

IN-ROLE (i) = 2 minutes
(ii) = 1 minute

—
Total 3 minutes

PUPILS

(i) (Group = Individuals)

Verbal

A = 3

B = 7

Non-Verbal

All Throughout
(Mime)

(ii) (Group = Individuals)

Verbal

0

Non-Verbal

All Throughout
(Mime)TEACHER

Verbal

Non-Verbal

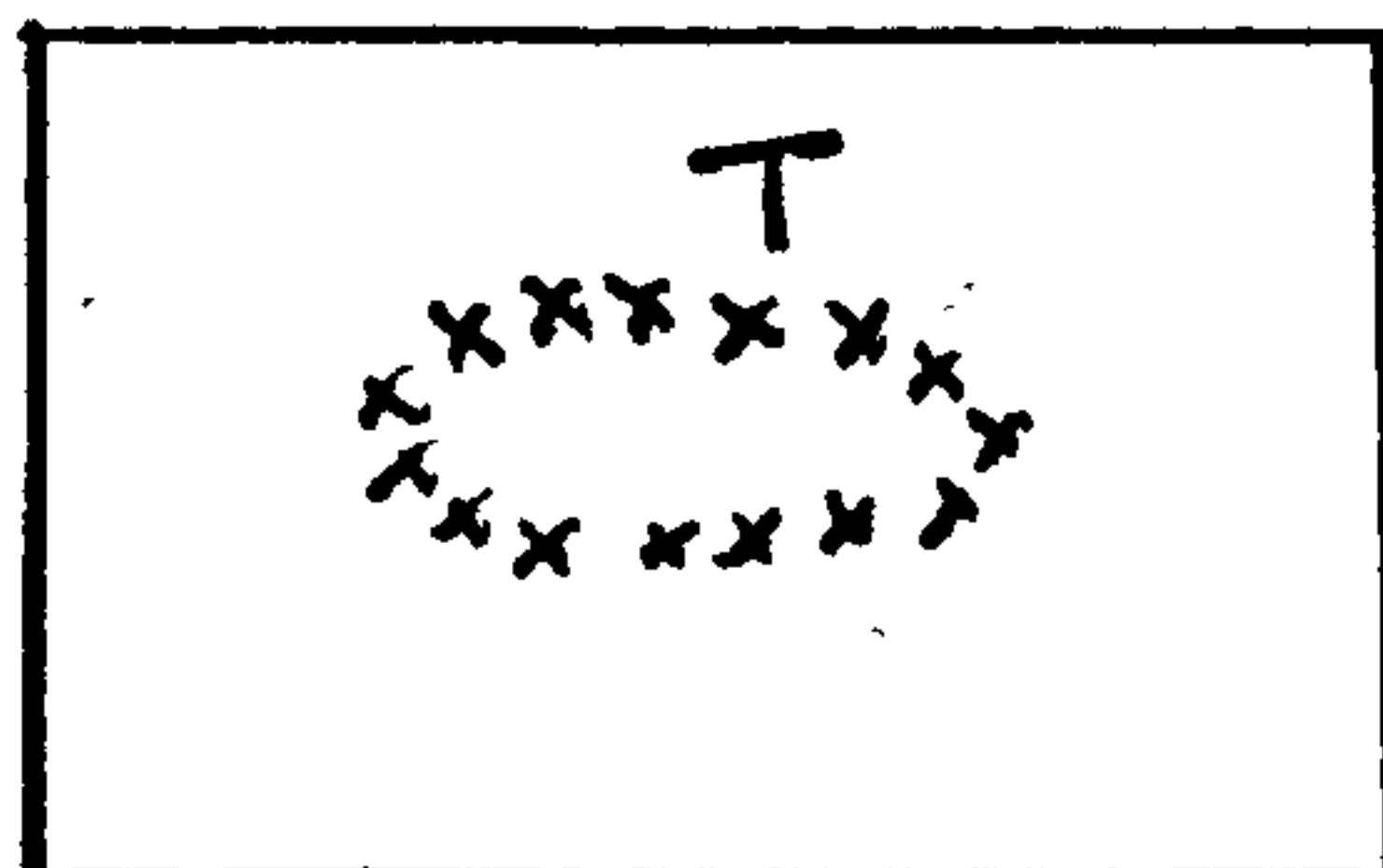
Pupil Role Disruption : 0

0

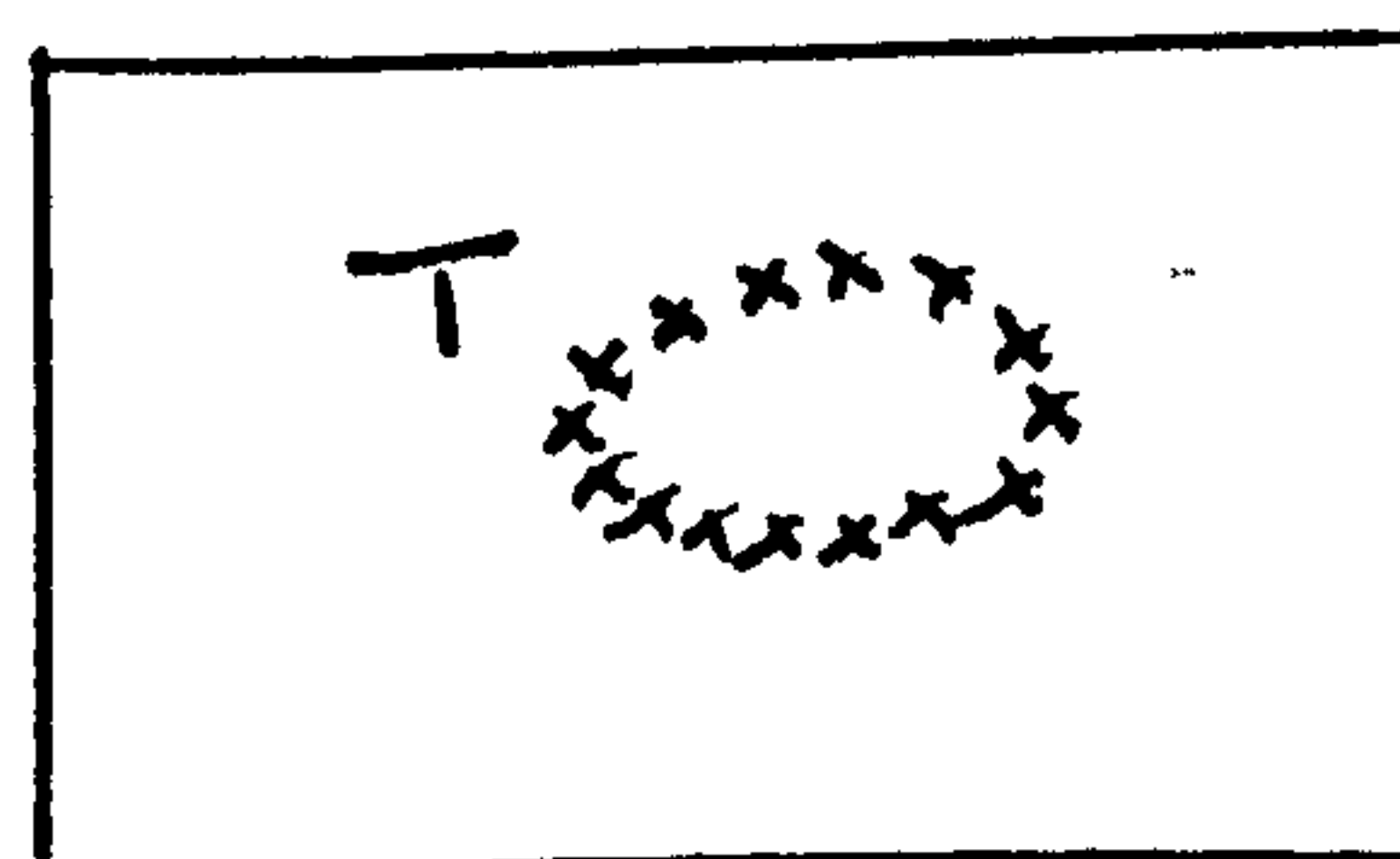
Teacher Criticism : 0

Class Position Charts (2)

(1)

Up.
Whole-
class.
Discussion.
Teacher
talking.

(2)

Down.
Whole-
class.
Discussion.
Teacher
talking.

TEACHER 11 : INFORMAL OBSERVATION

The lesson took place in a hall with blackout facilities, and a curtained-off stage. Four floodlights were used - two blue from the stage, two yellow from the hall. The thirty-four pupils emerged in large groups from the two changing rooms and ranged in age from 12-13 years.

The teacher started the lesson with relaxation exercises, which led directly into and became part of the work. This involved dividing into groups - slaves, lords, priests - in an imaginary underground kingdom.

Throughout the one-hour lesson, each group worked on their parts in terms of movement and role. The teacher moved from group to group, helping in-role allocation, positioning and movement. The lesson concluded with the teacher calling the pupils together again, sorting out practical details of the work for the next day (e.g., costumes, props). Pupils then went to change, and on emerging were urged by the teacher to help get rostra and benches stacked neatly away.

The extent and force of the teacher's input to the lesson were considerable. Very little room was left for pupil choice. In the relaxation exercises, for example, the teacher brought the pupils on a strictly conducted tour:

"Get on that magic carpet, think of the colour. We're going on a nice restful journey on the clouds - choose any colour you like for your clouds."

The pupils were told precisely where they were, as the music changed. This control did, however, lead directly and smoothly into the work which would occupy the lesson: the carpet was let down into the various parts of the imaginary kingdom which the pupils spent the rest of the lesson constructing. When the pupils were told: "Sit up and tell the person next to you what you've seen", they did so with considerable enthusiasm, all groups talking quietly and agreeably, with considerable use of gesture to describe the surroundings encountered.

Throughout the lesson also, the teacher moved from group to group, encouraging and suggesting. Much of this dealt with theatrical matters of positioning, timing, gesture. Working with the group of priests, the teacher demonstrated how they might raise their hands. "Once is enough". "Get your heads down there. Start again ... Now." They were encouraged to hold their hands, palms open, above the head, rather than join them at the breast, since the latter was seen as being rather more dull. There was a clear emphasis throughout on the performance rather than the process.

The physical setting encouraged this theatrical element - the lighting, two parallel benches running up to an altar/rostrum, the use of tambourines by the priests. Thus the entire area of the hall was used by the pupils, and the teacher moved quickly from group to group, coordinating and balancing what emerged as quite diverse parts, as a director might.

Teacher instructions throughout were clear, precise, and, in most cases, closed. Some suggestion of choice was made ("If you want some chairs they're over there" "It's up to you - I know I would if I were you") but in practice the pupils respond immediately to these suggestions. This was probably linked with the theatrical nature of the work, and the strong directorial stance the teacher had chosen to adopt. Clearly if this was for coordinated performance - as it appeared to be - then the teacher would know more about how to balance in general and develop in detail, and pupils acknowledged that expertise without question. Those questions posed by the pupils tended to seek factual information: Are there different kinds of slaves? Can they leave out the soldiers in their group? Discussion was virtually non-existent, and pupil input to the work limited.

It was notable, however, that this rather passive pupil role appeared to have little negative effect. All groups throughout the lesson continued to focus on the work in hand, and when the teacher spoke they listened carefully and cheerfully. The subordinate role was accepted with positive pleasure rather than resignation.

Concentration throughout, then, was high. Self-expression, however, could scarcely be said to exist, given the limited pupil control. This paradoxical combination of high concentration and low self-expression emerged strikingly on occasion. A pupil, for example, is being coached in his part by the teacher. As he walks in solitary procession away from the

teacher, he rolls his eyes and grimaces with amused embarrassment. The priests repeatedly discuss and practice their ritual walk and worship - yet time and again giggle with embarrassment while chanting their (own) chant at the conclusion. The slaves repeatedly scrub the floors and are spurned by the lords but roll athletically away and smile as they do so. Concentration appeared to stem from the realisation of the need for form, and the pleasure found in polishing that form. Lapses occurred ultimately because pupils were not responsible for the work, either in origin or execution - the teacher chose it, and the teacher would see that it was all right on the night. Commitment was to putting on a show, to respect for the teacher and her expertise - not to the work itself as intrinsically valuable. The concluding discussion reflected that: armbands or other insignia for the slaves were seen as necessary, not as symbols to deepen understanding, but as sources of identification for the audience.

The lesson had many of the qualities of a fairly well organised rehearsal for a school play, with excitement high, and reflection largely technical in nature and confined to the teacher.

TEACHER 11 : FORMAL OBSERVATION

Lesson Length : 35 minutes

The period began with pupils and teacher (class seated on benches in a U-shape) discussing the work from a previous day, work with a student teacher, during the regular teacher's absence. The conversation turned to the worth of doing drama, in terms of the last lesson. The teacher had one pupil read out some written work that the class had been assigned (and which most had not done) as a follow-on from the drama work (concerning the origin of the reptile tribe, and their being born from an egg in the bottom of the ocean.) In the final fifteen minutes of the lesson, pupils lay (individually) on their backs on the floor, with spotlights turned on, and music playing. They were to imagine they were again in the egg on the

ocean floor, and being born. They then did such exercises as opening a Mars bar, composing a message, and walking, as one of the reptile creatures. The lesson then ended.

There were no games or exercises, the discussion presumably being considered sufficient warm-up. This discussion lasted 18 minutes - much longer than usual, in percentage of lesson terms. The teacher commented and instructed relatively infrequently (8 and 7 respectively), but asked 58 questions in all - 40 closed and 18 open. Pupil response was 57 - a response for practically every teacher question. There was considerable pupil initiation - 16 - with 13 teacher responses. All but one of them brief. There was no pupil disruption noted by the observer, but the teacher criticised on 8 occasions - 7 times mildly. The teacher praised on 4 occasions, 3 times in general terms.

In-role work extended over 15 minutes, with 12 minutes given to individual work and 3 minutes to work in threes. In the individual work, there was not very much pupil verbal contribution, naturally - 2 observed examples. The teacher during this period issued 22 instructions, and 5 comments. Pupils responded non-verbally throughout this period. (Note: The observation system could not record this). In the 3-minute session in threes, Pupil A contributed twice, B 7 times and C 4 times verbally, in the observed group. In the non-verbal, there was no pupil contribution. There were 8 examples of pupil role-disruption and 1 example of mild teacher criticism. Class position charts were 4 in number.

NOTE: The lesson was outstanding for the proportionate amount of time given to discussion, and the number of questions (very largely closed) asked by the teacher, and the frequency with which pupils responded. In discussion and in-role, the teacher heavily controlled what was happening.

NB: For reasons of teacher convenience, this lesson was used as the basis

for this teacher's interview. In all other cases, the informally observed lesson was employed).

GAMES, Exercises	:	0
DISCUSSION	:	1. = 18 minutes
Teacher Comment	:	8
Teacher Instruction	:	7
Teacher Questions	:	40 (closed) 18 (open) —
Total		58
Pupil Response	:	57
Pupil Question/ Initiation	:	16
Teacher Response	:	12 (brief) 1 (developed)
Pupil Disruption	:	0
Teacher Criticism	:	7 (mild) 1 (harsh)
Teacher Praise	:	3 (general) 1 (specific)
IN-ROLE (i)	-	12 minutes
(ii)	-	3 minutes —
Total	-	15 minutes

PUPILS

(i) (Group = Individuals)

Verbal

Non-Verbal

Unk -2

All Throughout

(ii) (Group = 3)

Verbal

Non-Verbal

A - 2

0

B - 7

C - 4

TEACHER

Verbal

Non-Verbal

22 (Instructions)

0

5 (Comments)

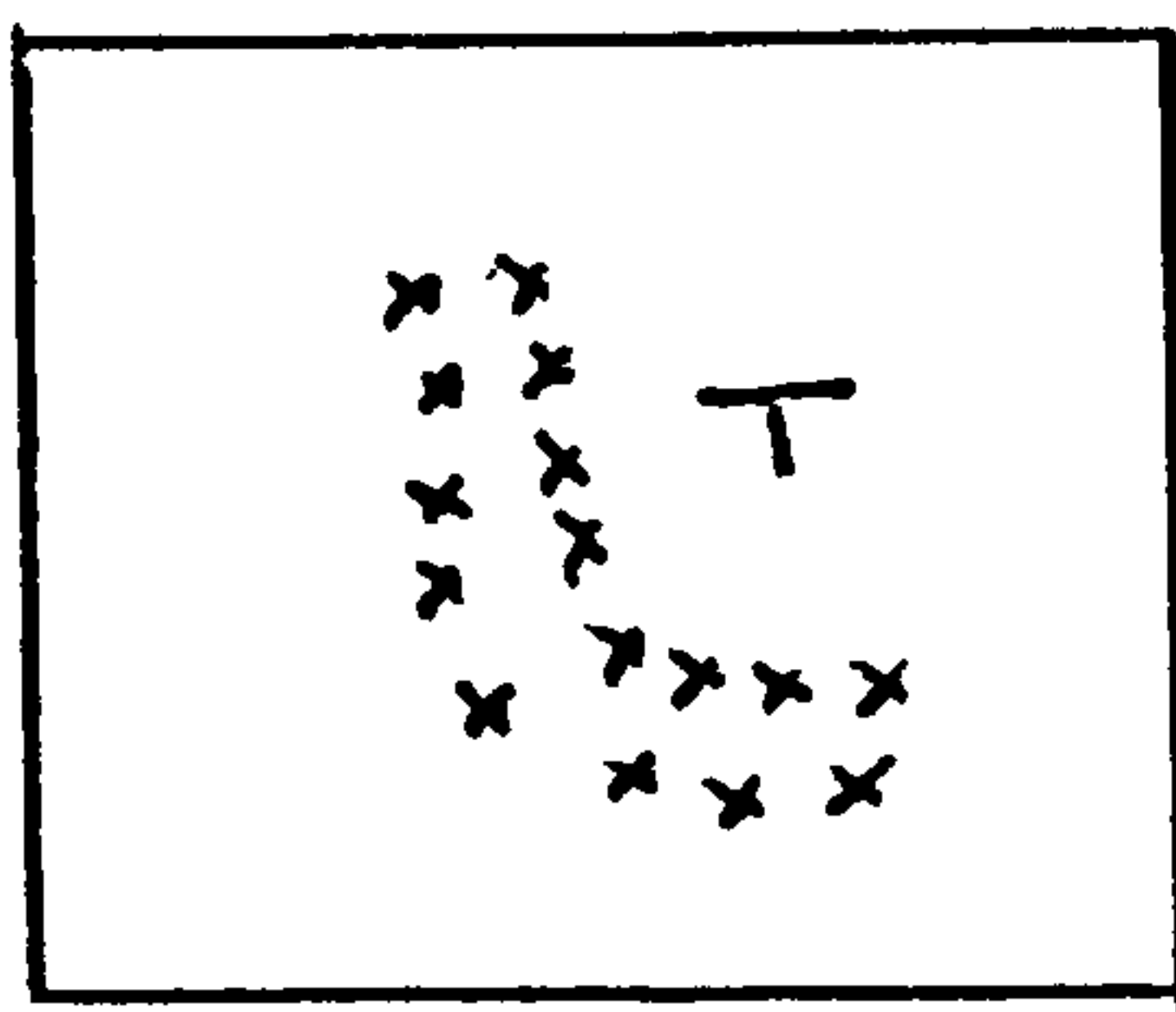
Pupil Role Disruption : 8

Teacher Criticism : 1 (mild)

Class Position Charts (4)

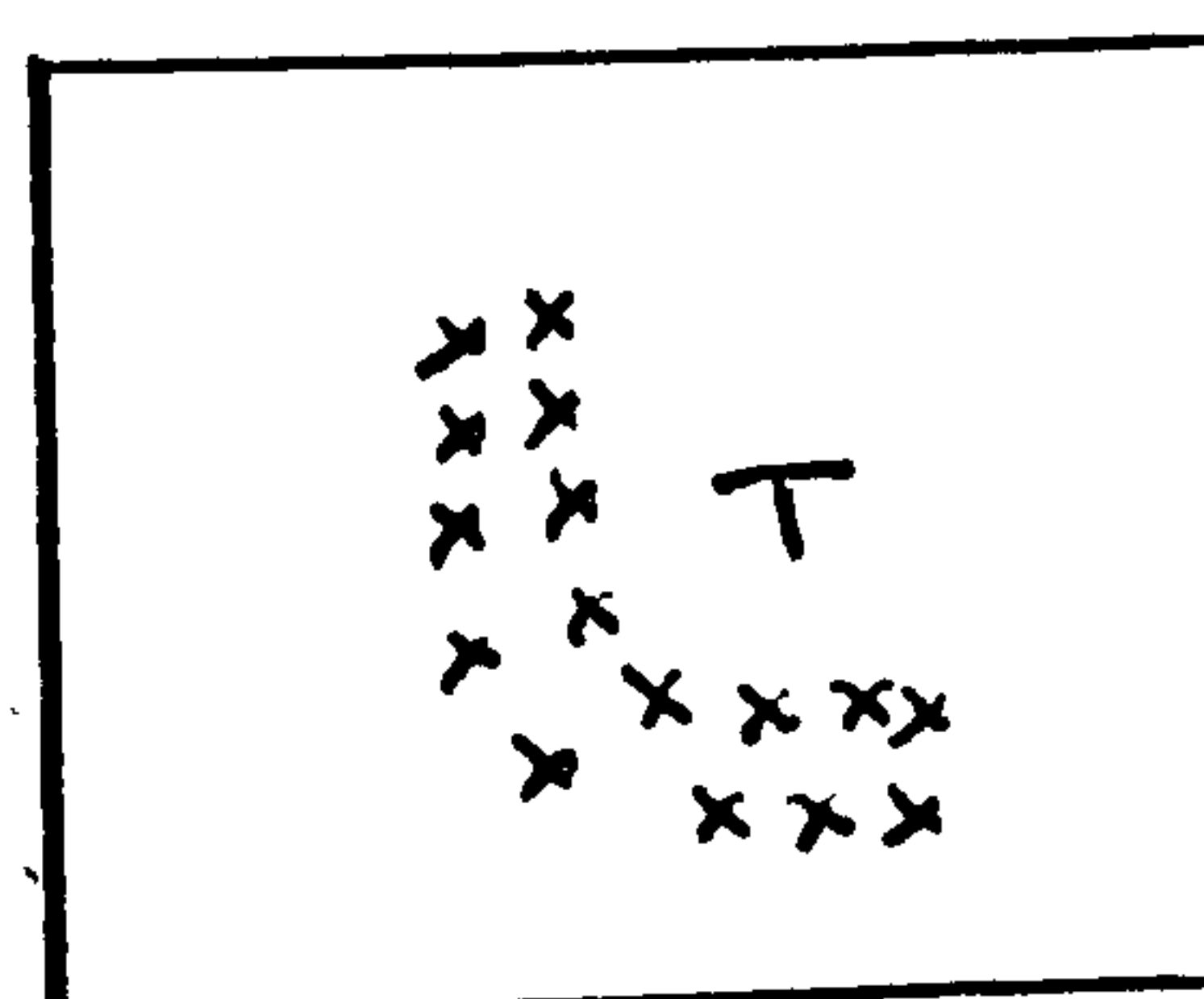
(1)

Down.
Whole-
class.
Discussion.
Teacher
talking.



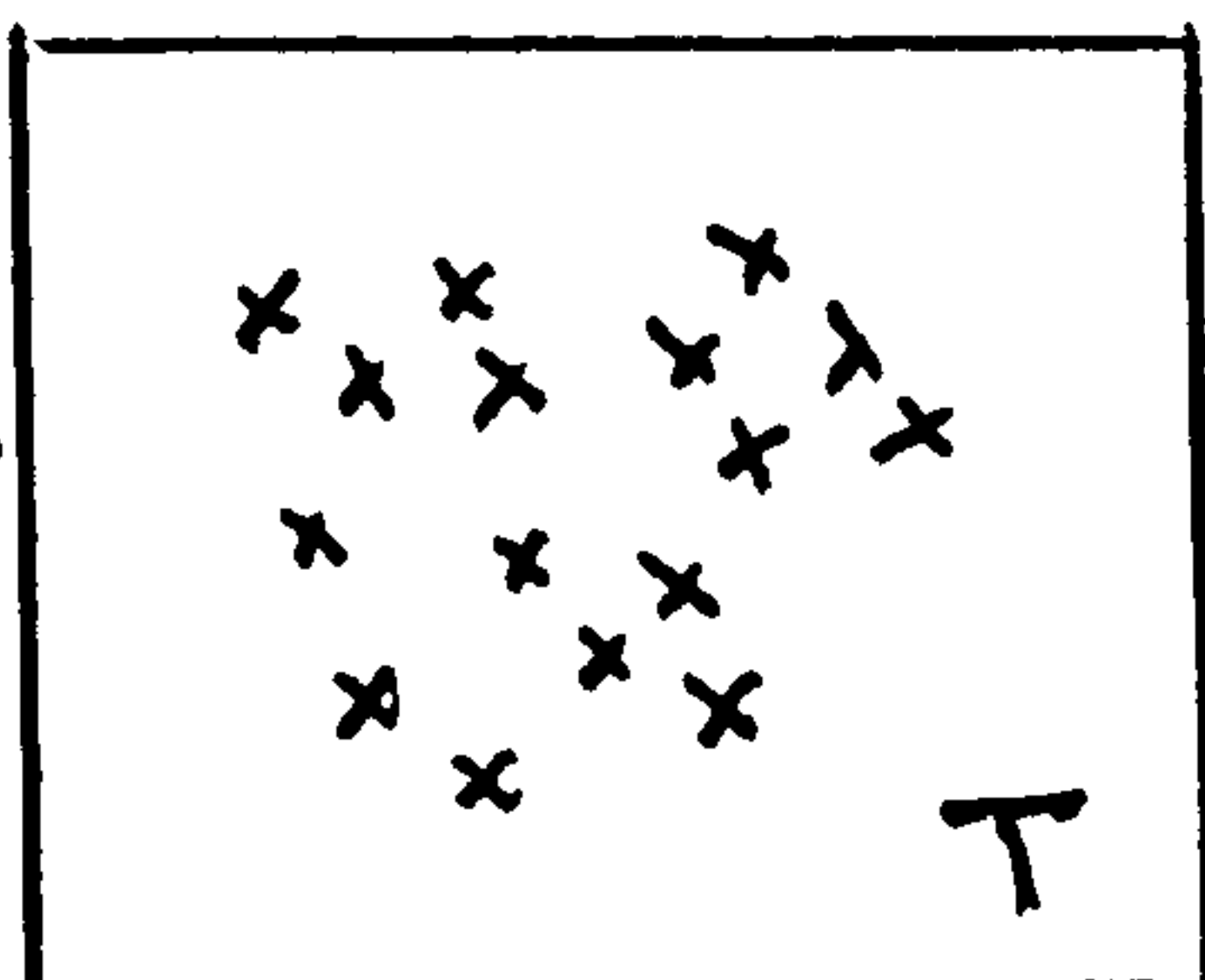
(2)

Down.
Whole-
class.
Discussion.
Teacher
talking.



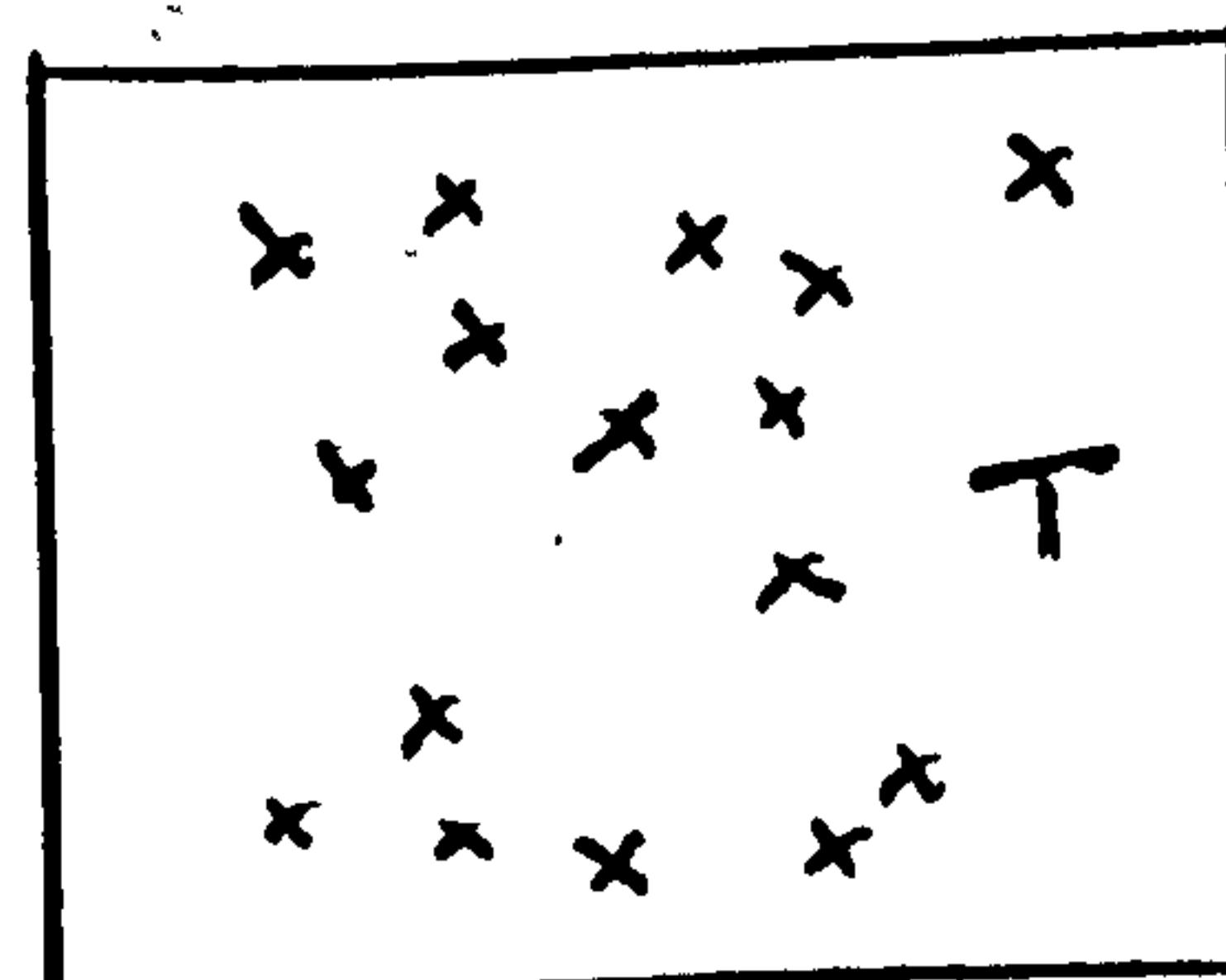
(3)

Down.
Individuals.
Role.
Teacher
talking.



(4)

Up.
Individuals.
Role.
Pupil
talking.



TEACHER 12 : INFORMAL OBSERVATION

The lesson was an hour long, and took place in an ordinary classroom without desks, and with rostra stacked around the sides of the room. The class consisted of 32 third year pupils of mixed sex. The classroom walls were bare. The lesson began as pupils filed into the room - they had been waiting outside in a line - and the teacher had them consider the words 'Success' and 'Failure' which he had written on the board. After some ten minutes of discussion, the class divided into groups of four approximately and improvised a scene where some undesirables were to be moved into a better area, to the chagrin of the residents. The teacher moved from group to group, motivating and making suggestions. During

the final ten minutes, pupils explained in turn what role they had adopted, and what kind of person they were.

Teacher control of the lesson, in content and form, was clear and firm. This was particularly evident during discussion; the teacher nudged pupil contributions in the direction that he wanted them to go, so that almost the exact word that the teacher had in mind finally emerged:

T: What's a successful job?

P: Respect.

T: Fine - respect. Anything else?

P: Happiness.

T: Happiness - but what about giving orders?

P: Power.

T: Power (writes it down).

In addition, the teacher had the tendency to pick hard at whatever pupils offered, in a way that provided the possibility of closer consideration and perhaps more precise focus - but also had the effect of discouraging any but the sturdier souls to continue contributing, since they knew in advance that their comments would be greeted with further questions.

The lesson content was decided by the teacher; pupil grouping was fixed along friendship lines largely, except for some adjustments made to encourage boys and girls to work together.

In the final ten minutes of the lesson, teacher control emerged again, when pupils explained who they were, and what kind of character they had.

P: Sir, I'm a little girl.

T: But little girls have got a character as well - are you a nice little girl or a spoiled little girl or what?

P: Sir, spoiled.

P2: Sir, I'm poor.

T: But poor and what - hardworking or lazy?

P2: Sir, lazy.

Pupil attention during discussion tended to be polite but uninvolved. While the teacher was outlining the form that the work would take, 11 out of 16 boys did not establish eye-contact with him although the teacher was standing almost directly in front of them. There was little actual talking among pupils, but body position (leaned forward, chin on hands, or back, with feet stretched out) and the occasional movement (rubbing mist from the window for a peep out, checking nails, scratching hair) suggested less than total attention. When the teacher talked with a group, they listened attentively and quietly. When the teacher moved away, smiles and a certain amount of embarrassment were perceptible in many cases - perhaps in that they had been pressured to adopt particular roles.

During group discussion and preparation, the work received almost exclusive attention, but at varying levels. One group, for example, spent considerable time drawing a bell on the board, rubbing out and starting again when it was not satisfactory; another spent a lot of time moving in-role from one side of the classroom to the other - frequently stopping en route for a few words with members of another group. One of the groups to which the observer paid particular attention consisted of three boys and one girl (who had been press-ganged into this group, to her considerable embarrassment). Two of the boys dominated the interaction, using role to put forward the different viewpoints. Argument, however, tended to take place on the real rather than the symbolic level, and so did pupil response.

A: How'd you like murderers

B: They're not murderers.

A: Well, if they're not it's just as bad, really ...

The third boy in the group, as a result, found little opportunity to become involved in the discussion, although his contributions became rather more frequent towards the end. The girl in the group, even when addressed, smiled and said nothing. Even when discussion was most fierce, pupils seemed very aware of their real role - the strongest statements frequently ended in a smile - in fact, seemed more likely to end in a smile. An indignant announcement that "foreigners, [who are] changing our way of civilization must be resisted" is concluded with a smile. This might be for reasons of embarrassment, or to show that one has not allowed the drama to catch hold; or (perhaps more likely in this case) to show that such statements of blatant racial prejudice did not really belong to X, the pupil, but to a game that he was playing.

In another group of five girls, three adopted posh roles, and spoke in flutey voices of having tea. Their foils were the remaining two, who played broad Geordie. When the two attempted to rise, they were told "Sit down" and pushed with much laughter into their seats again. "Keep them occupied" one of the three posh girls was instructed, while the other two went to the other side of the classroom and conferred. The posh treated the poor to pats on the head, while the poor responded by swinging the posh round by the arm and making outrageous demands. All work was in-role, but the characters were obviously wild stereotypes, and the energy that went into their characters, in voice and movement, were a product of the pupils' enthusiasm in sending up the type. Throughout the classroom, in fact, no group was free from smiles - which seems unusual if the given topic was being explored in a meaningful way.

A possible contributing factor may have been the noise level - except by shouting, it was virtually impossible for members of a group to hear

each other. As a result, quiet or contemplative exploration of the situations was discouraged, and broader, more farcical approaches encouraged. Pupils did not appear to see their work as deficient, since no attempt was made to modify it in any respect when the teacher came close and observed. This would suggest that the pupils believed they were approaching the teacher's criteria for the work. The sense of responsibility, and concern for quality that might follow on pupil assumption of responsibility for the work's content was absent. Since they were doing what the teacher had asked - working on a social scene involving racial prejudice in terms of outsiders moving in - that was sufficient, providing they showed energy. Thus self-expression did not appear to be possible to any great extent, and work continued at the real and not the symbolic level. What benefits the work contained presumably occurred also at the literal level.

The teacher's firm control of the work, in terms of discussion and content for improvisation, carried over into the role play throughout, and held it at the real rather than the symbolic level.

TEACHER 12 : FORMAL OBSERVATION

Lesson Length : 40 minutes

The teacher started by briefly criticising one boy for moving a chair contrary to instructions, and then went on to explain that the work would involve the disruption caused to a family by the temporary visit of an aged relative. The class then divided into groups, and spent the remainder of the lesson working on this with the teacher moving from group to group with help and advice, work concluded with a word of praise from the teacher, and the suggestion that this might be shown by all groups (contrary to usual practice) the next day.

There were no games, and two sessions of discussion : one four minutes, and one one minute long. Teacher comment was scored at three, and

instruction at four (very low, but much comment was sustained description of what the work involved). The teacher asked just one closed question, and received one response. There were no questions/initiations by pupils, and of course no teacher responses. Pupil disruption amounted to one (physical) and teacher criticism to one (harsh - this was the chair incident). In role, the class worked in groups, and the observed group numbered four. In verbal contributions, pupil A totally dominated the exchanges. The teacher asked the group fourteen questions and offered five comments. Non-verbally A contributed 22, B 23, C 15 and D, surprisingly, 31. All group contributions scored 1. There was no role disruption (although one girl from another group did intrude with her chair and made things briefly difficult, without being reproved); and no teacher criticism. There were five class position charts.

NOTE: The lesson was remarkable for the lack of interchange between the teacher and pupils during the discussion stage; the extent to which pupil A was clearly predominant in the group work; and the long period of time during which the pupils maintained their in-role characters, in the midst of very high noise level. (This last may well have been due to the observer, whose presence all four were clearly aware of.)

GAMES, Exercises	: 0
DISCUSSION	: 1. = 4 minutes
	2. = 1 minute
	—
Total	= 5 minutes
Teacher Comment	: 3
Teacher Instruction	: 4
Teacher Question	: 1 (closed)
Pupil Response	: 1
Pupil Question/ Initiation	: 0

Teacher Response : 0
Pupil Disruption : 1 (physical)
Teacher Criticism : 1 (harsh)
Teacher Praise : 1 (general)
IN-ROLE (i) = 5 minutes

PUPILS

(i) (Group = 4)

Verbal	Non-Verbal
A - 107	A - 22
B - 64	B - 23
C - 22	C - 15
D - 30	D - 31
	All - 1

TEACHER

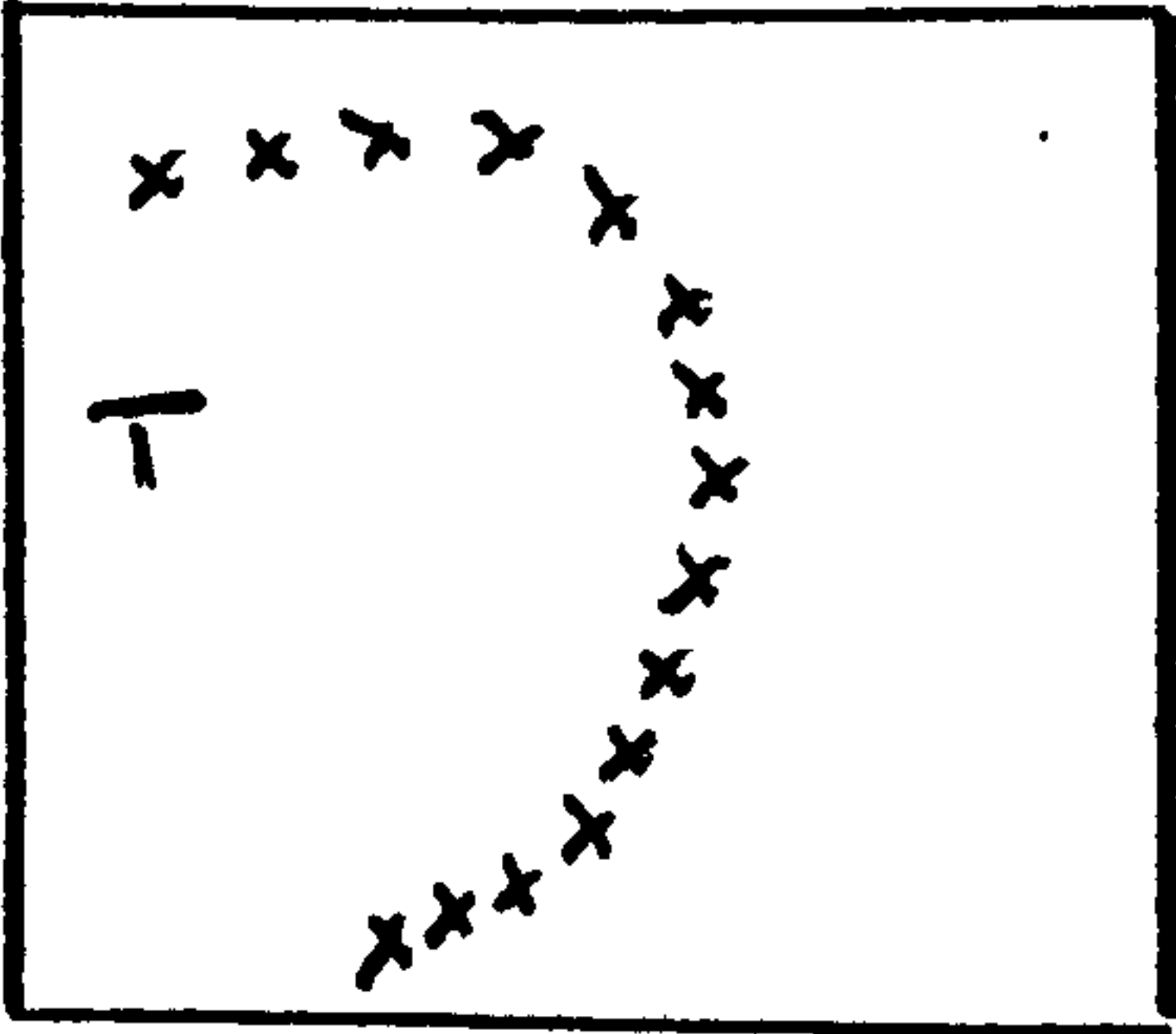
Verbal	Non-Verbal
14 (Questions)	0
5 (Comments)	

Pupil Role Disruption : 0
Teacher Criticism : 0

Class Position Charts (5)

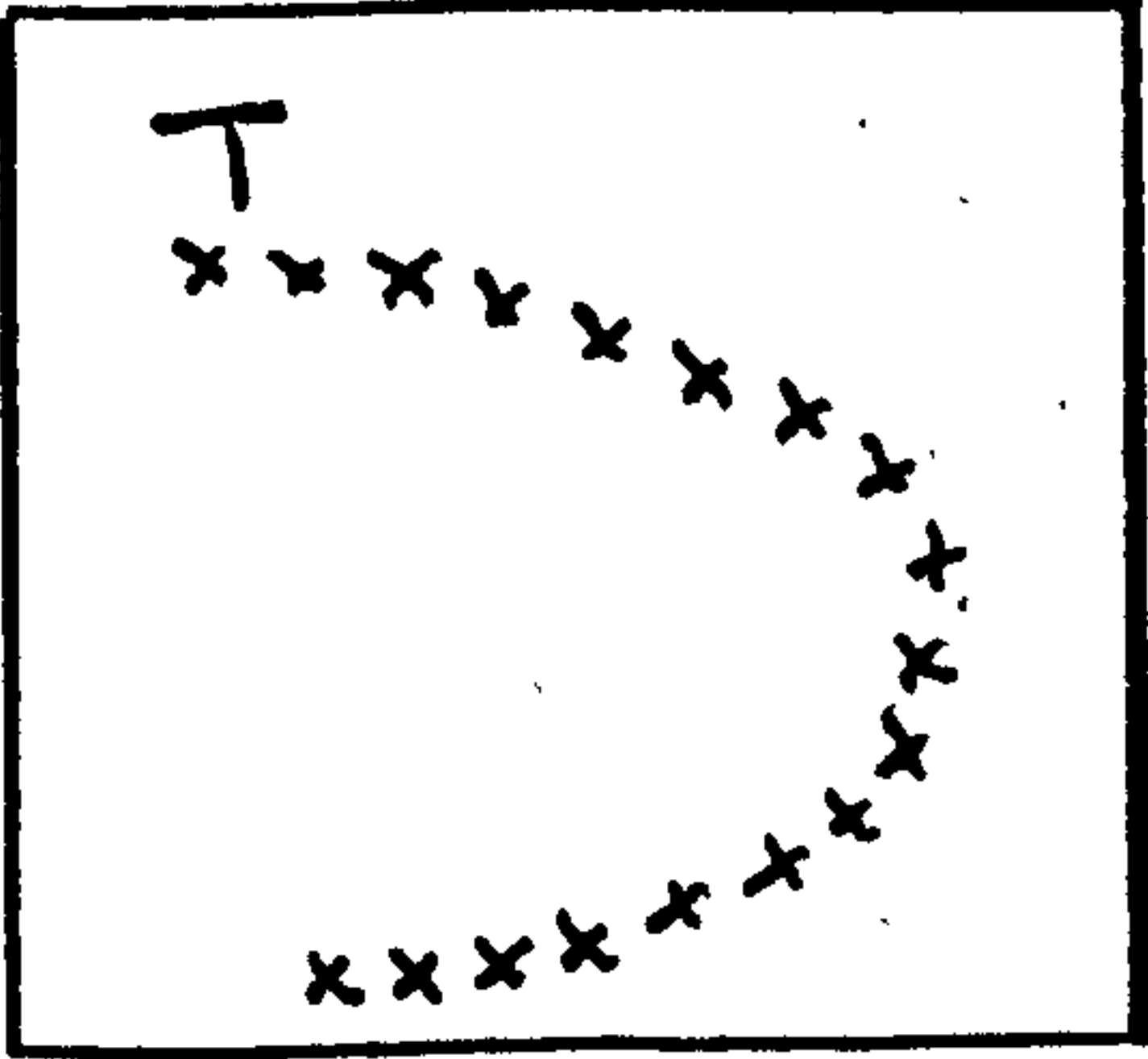
(1)

Down.
Whole-
class.
Discussion.
Teacher
talking.



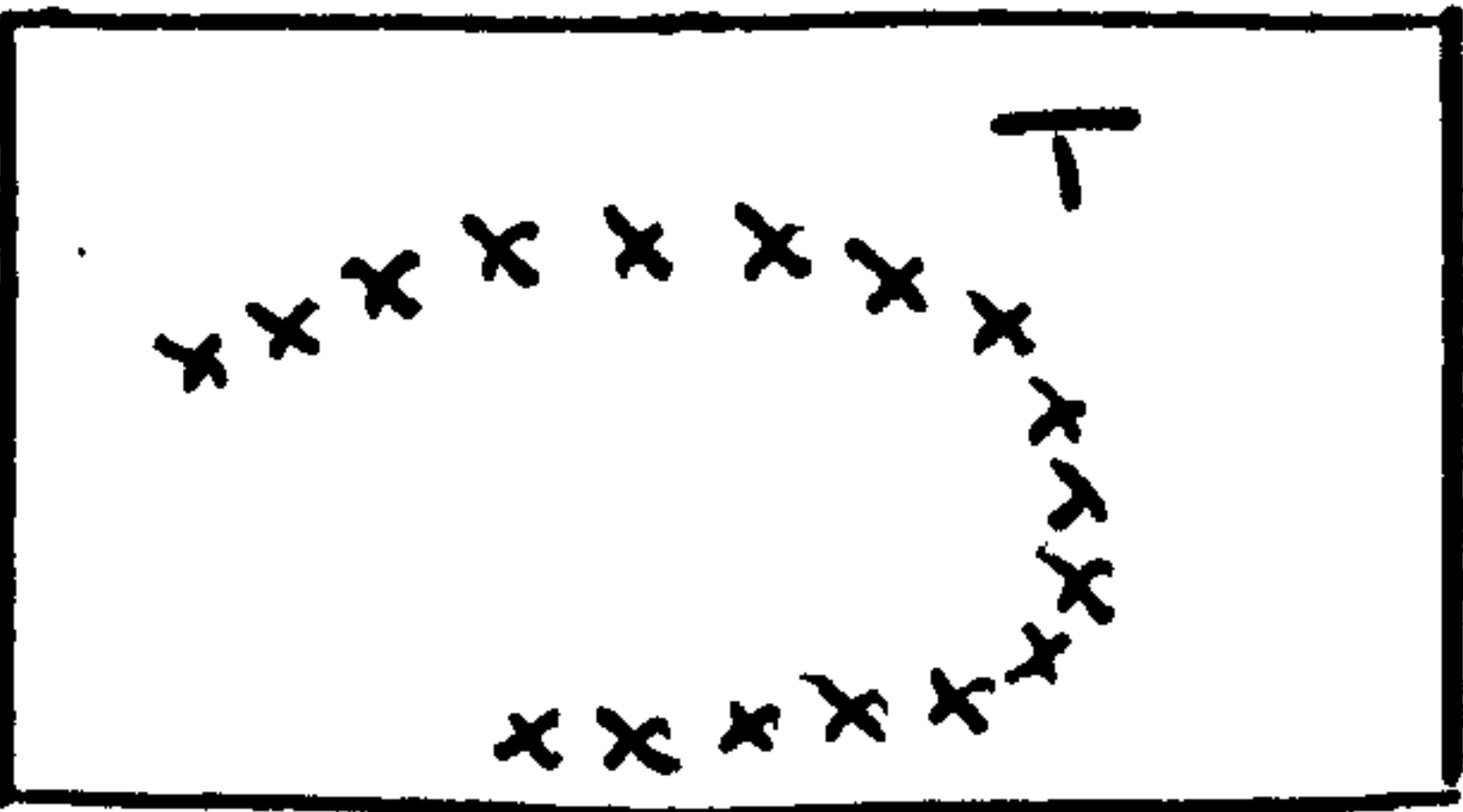
(2)

Down/Up.
Groups.
Role.
Pupil
talking.



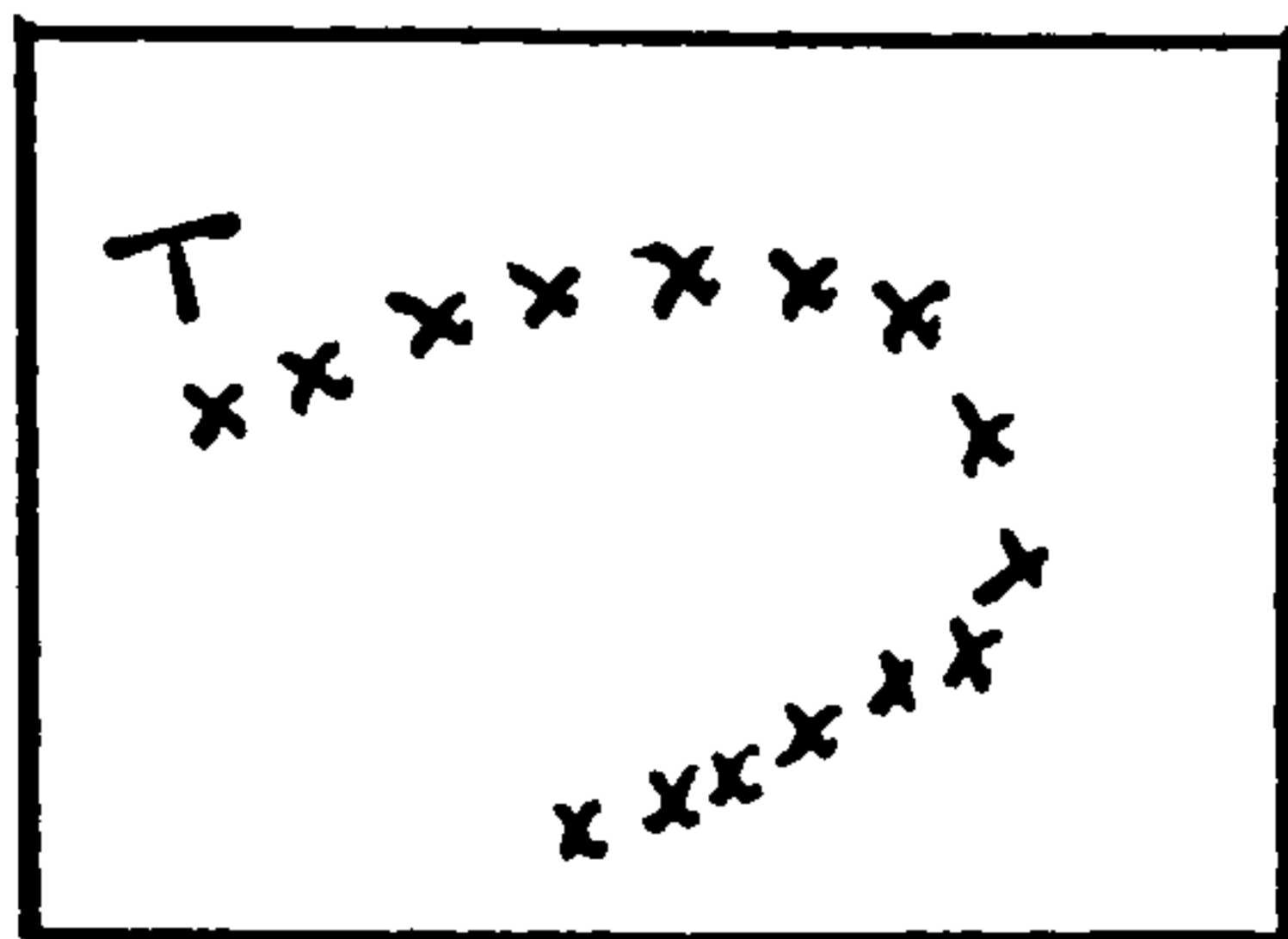
(3)

Down.
Groups.
Role.
Pupil
talking/
Tea. talking



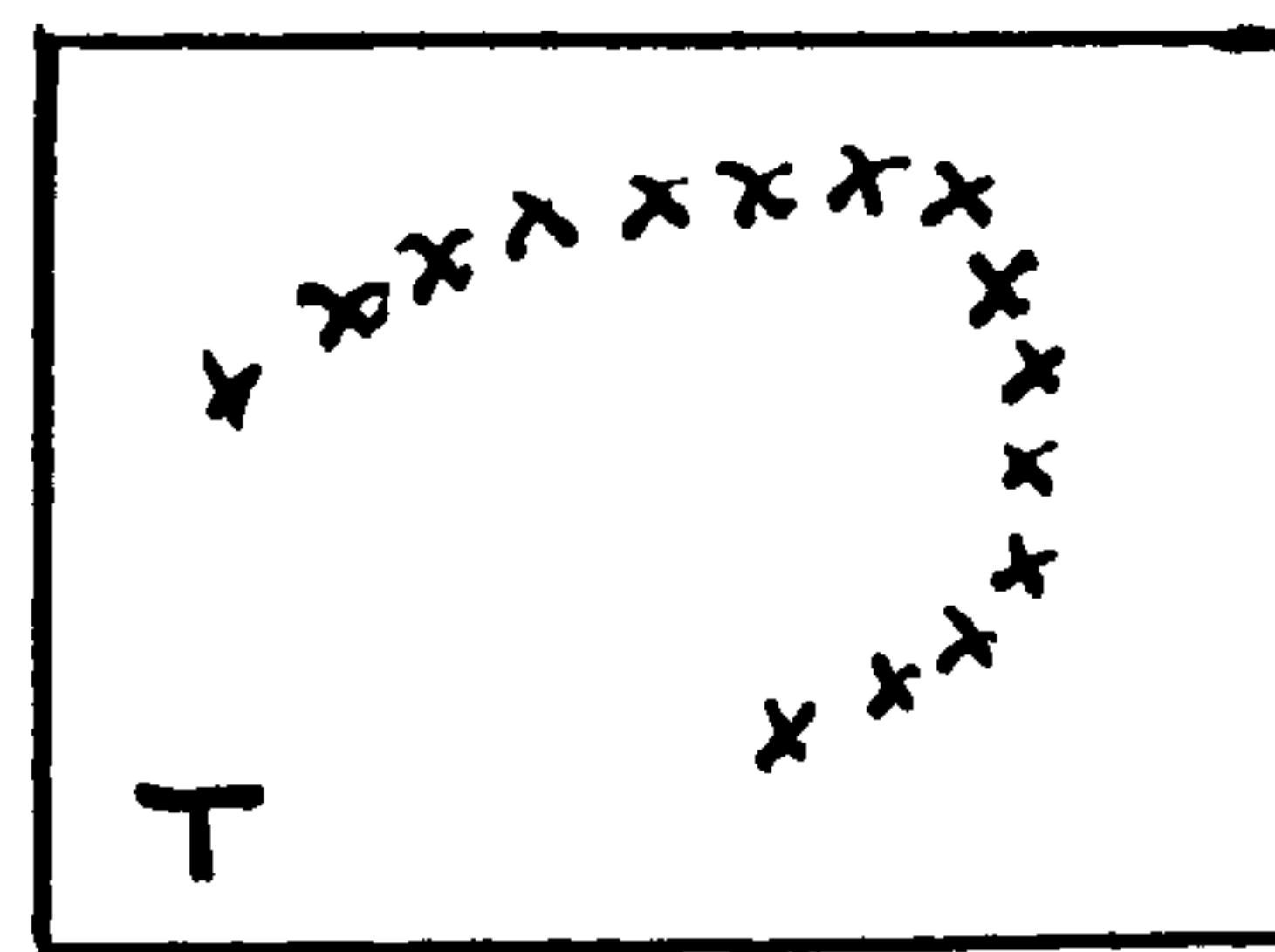
(4)

Up and
Down.
Groups.
Role.
Pupil
talking.



(5)

Down.
Whole-
class.
Discussion.
Teacher
talking.



TEACHER 13 : INFORMAL OBSERVATION

The lesson was conducted with approximately 25 third year pupils, mainly boys, over a 35 minute period (normally rather longer). The setting was a gym-hall, with a stage at one end, curtains on high windows, vaulting horses, climbing bars and other PE equipment around the sides. The pupils were seated in a circle, on chairs when the teacher entered. The teacher joined the circle, and discussed fights and fighting with the pupils. The pupils then divided (after about 10 minutes) into pairs, and practised fighting moves. The teacher moved from group to group, questioning, discussing and demonstrating. After five minutes, the pupils were called together again, and a plot evolved for whole-class gang warfare. The two gangs then approached each other, and sequences established for verbal insults, and then physical attack. This was practised several times. In the last ten minutes of the class, the two gangs were sent off to discuss and decide on their characters, and their feelings in general. The lesson ended at this point. Pupils exited in threes and fours, two of the girls and after them two boys stopping to talk with the teacher about the work, on a plot and movement level.

The kinds of questions the teacher asked, and the kinds of directions she gave, shaped the lesson. The fight work was approached by way of discussion. The teacher asked pupils if they had been in a fight recently, and four or five gave examples of fights they had been in or witnessed. None of these, significantly, was explored in either further

discussion or drama work proper. The teacher did ask "What kind of thing did you fight about?", but this was answered at a largely factual level. One boy explained that the fight he had been in had been "over nothing". This was not developed further. The examples given were listened to attentively by the class but the anecdotal nature of the discussion was shown in one boy's question:

"You been in a fight recently, Miss?"

"No, I'm far too sensible".

The approach was at the plot level. In the fight sequences which followed, the teacher urged the pupils to "Think of a reason why two gangs should be fighting" - but here too the concern was with plot detail. The pupils clearly follow this lead of exploration at the practical level - concern in the fights (in pairs) was with getting the movement detail convincing. The teacher encouraged this: at one point, with a group of girls, she worked at showing them how to bend forward when struck in the stomach. In short, the discussion has led the pupils to the topic of fighting, but only at the level of action. This deeper appreciation of the issues involved and the people might have developed at a later stage - but it would seem more logical to provoke concern and then move into drama, or provoke concern through it, rather than concentrate on the physical involvement first, and then move to the emotional or cognitive. The pupils were not ready for the work when they commenced.

The aims of the teacher in the lesson seemed to be largely with accuracy of detail in a convincing performance. This of course might have importance, but it appeared to ignore the individual and social development of the pupil, major concerns of drama theory; and it did not seem to encourage true commitment or reflection by the pupils. The material was explored during the discussion with exchanges such as the following:

Teacher: "What do you think is the best way to do it?"

Pupil: "Just get in there, and BOP!"

Teacher: "Well, yes, that's what I'm saying."

Clearly the teacher was concerned that the pupils respond favourably, even if this meant more action than thought.

Much of the teacher's suggestions directed attention to the performance aspect of the work:

"Get in a bunch - don't stand in a line."

"Leader of this gang - yell something at them (other group)".

"Start after I say three: one, two... wait for it... three."

This also had the tendency to inhibit pupil response, through anticipation - although the teacher did meet such concerns with encouragement of individual response and choice:

Pupil: "What'll we yell?"

Teacher: "Anything you like as long as not too lewd."

There were suggestions that pupils consider what was happening in the work ("Notice what's happening when shouting - getting much much closer to each other"), but this tended to be outweighed by performance emphasis.

Pupils had difficulty in maintaining the credibility of their work. In the fight sequences, in the midst of the most vociferous abuse, - and even, frequently, in the midst of savage fighting - smiling was widespread - the almost infallible sign of non-commitment. The extent to which the real dominated the exchanges was seen in a struggle between two boys - both fairly tall, but one much heavier than the other. The heavier involved in the struggle with considerable signs of seriousness; but the lighter - clearly designed as the victim - made it clear through small signs - unconvincing punches, a small smile - that he was far from taking this seriously, and would not attempt to even give the appearance

of overcoming the heavier boy. Throughout, the real was on both their minds - the drama could not be allowed to take hold, for fear of a shift in power.

Pupils appeared to have little opportunity and less inclination to make decisions that would have been important in the work. The reasons for this clearly rested with the teacher. Pupils were free to contribute stories of fights, but in deciding plot details the teacher was clearly in control. Even when 'deciding', the pupils took their cue from the teacher: the teacher asks why two gangs might fight, and receives several suggestions. The last one of these is received with "Yes, that would be more complicated, wouldn't it - gives you a plot, doesn't it?" The teacher then asks the pupils which suggestion would they like to work on and receives the suggestion of the last one. "Everyone agree?" Everyone agreed. Clearly, guessing what the teacher wanted dominated any possibility for genuine self-expression.

The lesson was remarkable for the emphasis on the physical details of fighting, with its corresponding emphasis on performance; and, at the same time, the extent to which the fun of the real dominated the credibility of the symbolic, showing itself in (among other things) happy smiles. The teacher had a cheerful class, willing to work; their energy, however, was directed away from concern with depth or reflection.

TEACHER 13 : FORMAL OBSERVATION

Lesson Length : 15 minutes

Games and exercises occupied all of the remaining fifteen minutes of the period (after the questionnaires had been completed) except for the first minute, during which the teacher issued three comments and three pieces of instruction. The exercises consisted of splitting the class into two lines, with the person behind holding the hand of the person in front,

that hand emerging from between the person in front's legs. The object was to reverse positions (the first shall be last) without letting go of anyone's hand. The pupils enjoyed it a lot and competed fiercely, the teacher occasionally instructing and commenting. There were three class position charts.

(This was the last lesson in a six-week series, and the previous week's work, of gang fights, was abandoned - with some talk of returning to it in the last term of the year, when the teacher would have the group again.)

GAMES, Exercises : 1. 15 minutes

DISCUSSION : 1. = 1 minute

Teacher Comment : 3

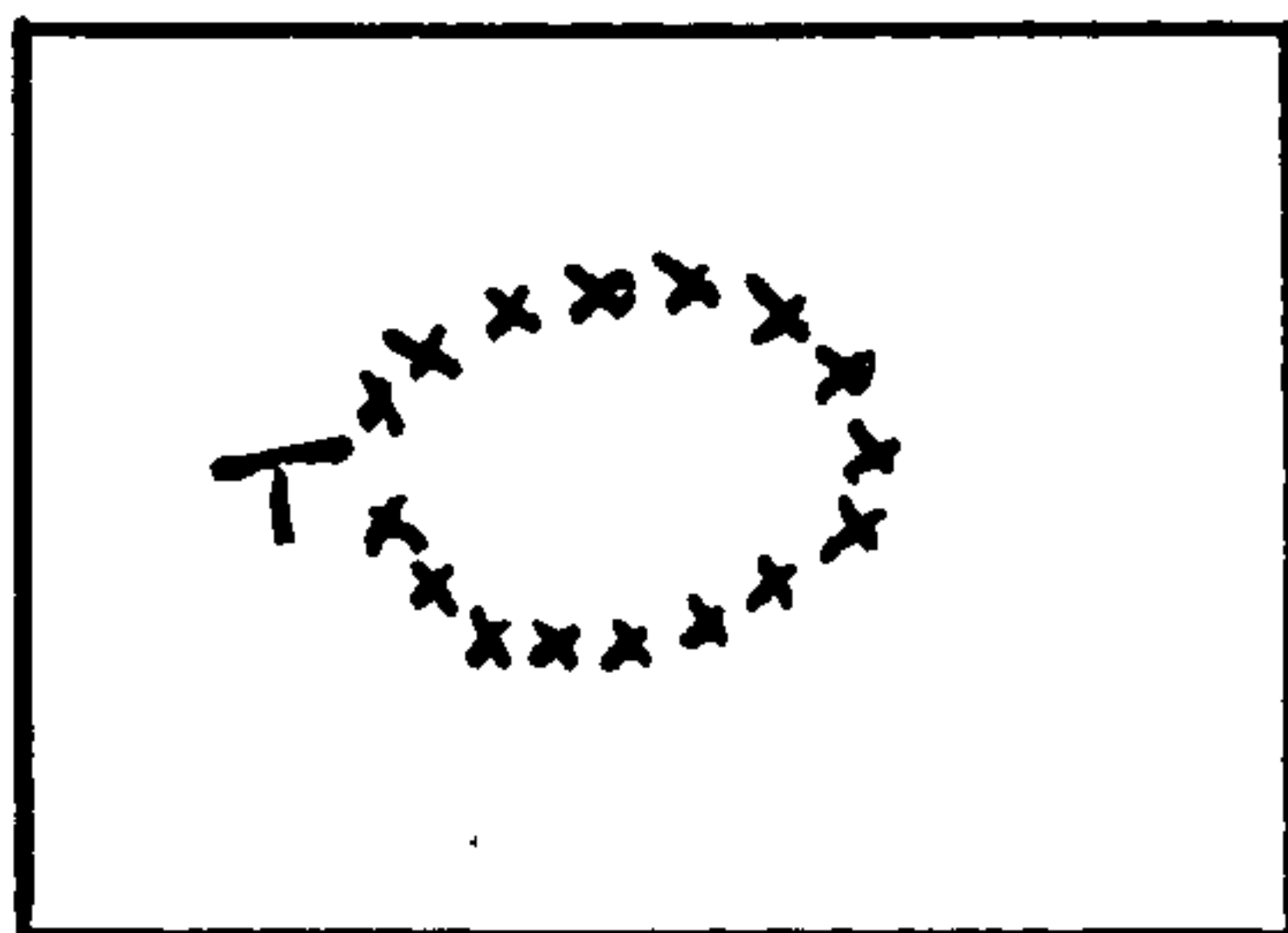
Teacher Instruction : 3

Rest : 0

Class Position Charts (3)

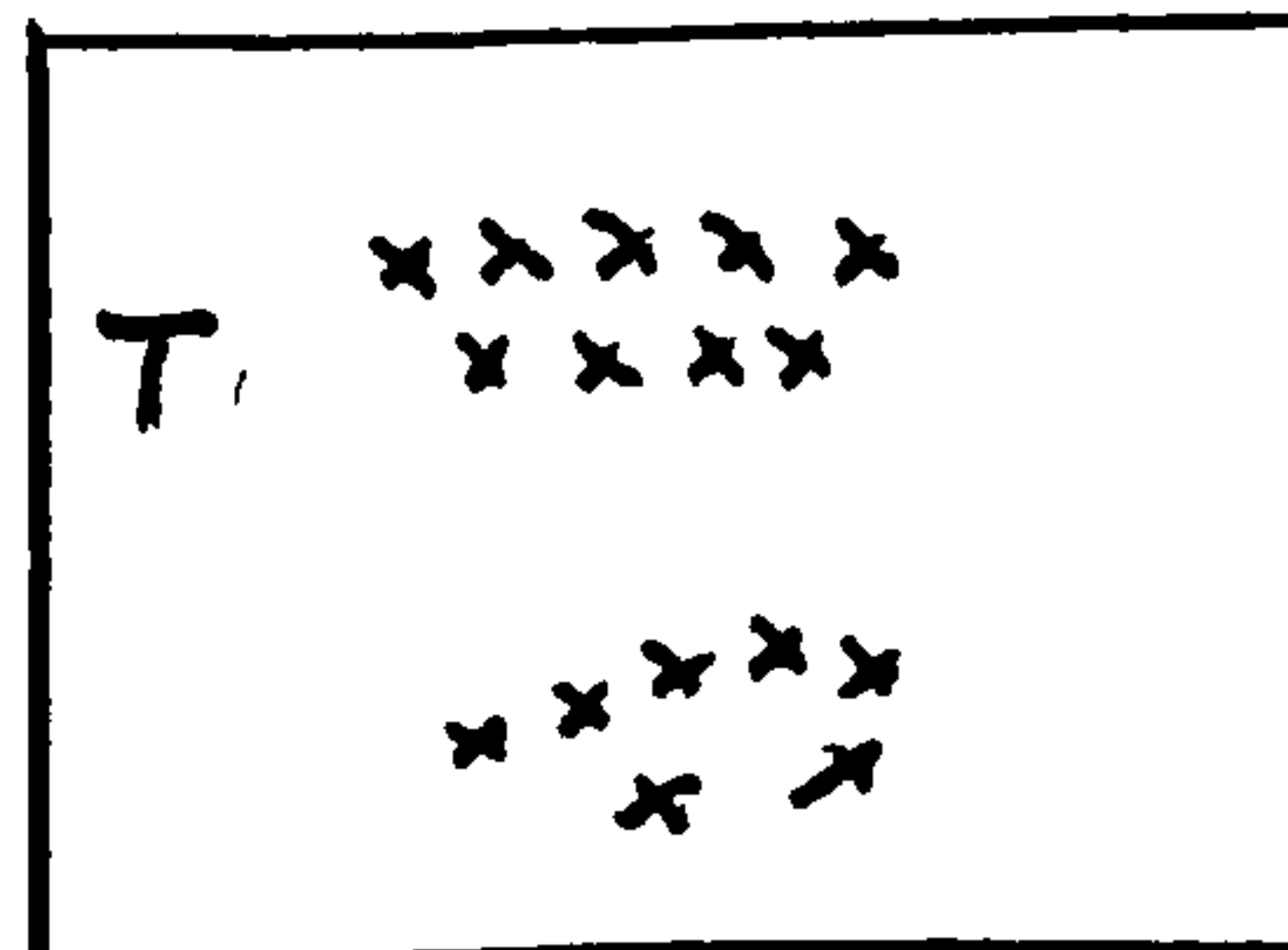
(1)

Up.
Whole.
Discussion.
Teacher
talking.



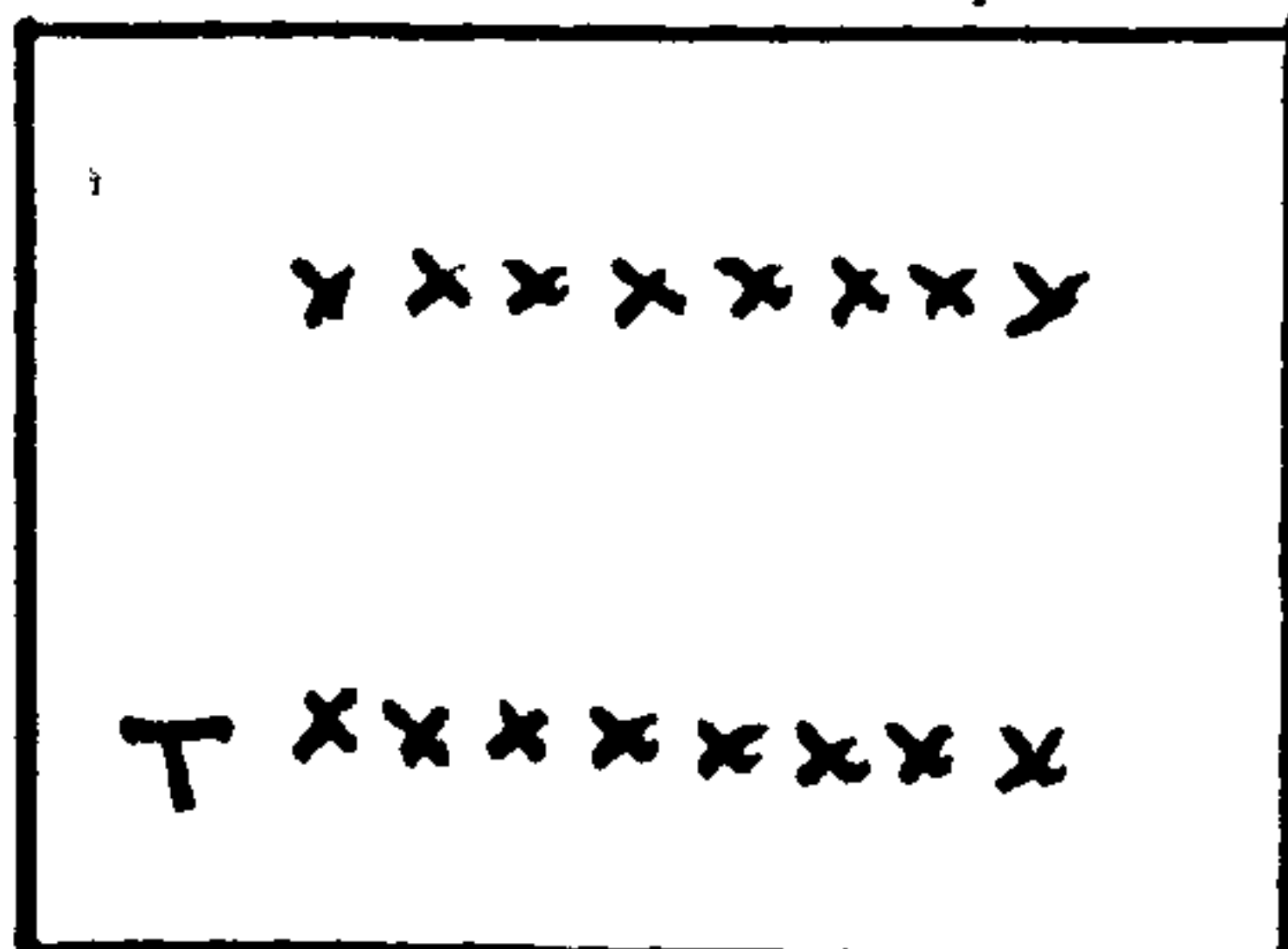
(2)

Up.
Groups.
Games.
Pupil
talking.



(3)

Up.
Group.
Games.
Pupil
talking.



TEACHER 14 : INFORMAL OBSERVATION

The lesson was held in the school hall, with 34 second year pupils, boys and girls. There was a stage at one end, and curtained

windows. The class waited lined up outside the hall, and were reprimanded for making noise by a passing teacher. Once inside, they formed a semi-circle of chairs, and the teacher explained how they would work on sound-effects music, which she had set up in advance. The class moved to the various types of elements - music from desert to blizzard to cool stream and starry night. After a brief relaxation, the teacher commented on the work, and observation then ceased (at the teacher's request. The class in fact went on to attempt improvisations based on other similar music).

The teacher's relationship with the class seemed to be of central importance to the lesson. While this was a "good" class, a firm rein was kept on all areas of the work. The kind of music chosen, the points at which to react, what kind of reaction was required, where to move:- all were firmly in the teacher's hands. Discussion, too, was more in the nature of a teacher commentary than teacher-pupil interchange.

Discipline was clearly a matter of some importance to this teacher. On entry, pupils were told "You know what to do" - and they immediately took chairs and formed a neat semi-circle. Beginning the work of movement and mime was equally controlled: "When I say go, go - quietly. Put the chairs, boys, to the side quietly. And the rostra around the hall." This concern with order, however, may have been in fact responsible for a rather frivolous approach by quite a few pupils, particularly boys. Some boys, when shielding their faces from the sun, took the opportunity to grin at their friends. When there was a pause in the music, laughter from the boys was usually audible. In the relaxation period, snores could be heard ("No need to snore - we always have a little comic in our midst").

The difficulty in this respect was exacerbated by the lack of

opportunity for pupil choice. There was clearly a right way and a wrong way to respond to the music, and what was not controlled by the teacher was controlled by the climate of the classroom. One girl, for example, who really seemed to be trying to "feel the peace", dropped her raised hands and grinned mockingly when she caught the eye of a friend. A change in the music which indicated a need to rise from a recumbent position was greeted with careful checking of friends as well as the teacher, to see if the impulse to rise dare be obeyed. When washing themselves in the cool pool, the girls dipped their fingers and rubbed their faces only - checking over their shoulders towards the boys, in a self-conscious way. When instructed to "play in the water", the boys made wild diving motions, but talk was clearly not permissible, let alone exuberant shouts, which the occasion seemed to demand. Caught between these twin restrictions, self-expression seemed absent.

The teacher had a clear conception of certain pupils, and even of the whole class. In the concluding discussion, she criticised some of the boys who "didn't really believe in it" - but those who always worked well, worked well, and those who never worked well, didn't. The group as a whole, before beginning, were urged to take the work seriously - but "if it doesn't come off, it doesn't come off." Something of a contradiction was apparent here - on the one hand it was suggested that the success or failure of the work lay with the pupils; on the other that it lay with the teacher's choice of material. Likewise the 'bad' boys presumably knew who they were and may well have acted in accordance with the role assigned them.

Discussion was quite one-sided. In the initial exchange, before the music, pupils had little opportunity for input beyond defining the word

"elements". Pressure to behave rather than become involved with the work, as hoped, may well have arisen from the teacher declaring that the observer had come "all the way from Saskatchewan, he's heard such glowing reports of your work." In the discussion after, pupils were asked to raise their hands if they'd enjoyed the work. "You three didn't" the teacher said slowly to three girls who had not been impressed. Her request for people who had felt they could relate the music to the mood was met with silence, and so the teacher outlined how evocative the music had been. Pupils listened, boys with their hands on their chins in many cases, girls with arms folded or elbows on knees.

The impression was that the teacher trusted neither the work nor the pupils very far. The result was an inhibited atmosphere, in which the pupils at best conformed to what the teacher apparently wanted (most of the girls) or seized any opportunity to have a quiet lark (several of the boys). In such an atmosphere, the risks necessary for creative work dared not be taken; and the benefits which creative commitment might have brought were ruled out.

NOTE: The teacher was clearly ill at ease in the presence of the observer - her headmaster rather than she had arranged the visit - and this may have infected the work generally; but it did not explain totally the teacher-centred and limited form which the work took.

TEACHER 14 : FORMAL OBSERVATION

Lesson Length : 40 minutes

There were no games or exercises: the lesson began with a short reminder by the teacher of the last day's work. The class then divided into two groups and prepared their improvisation on a robbery, while the teacher moved from group to group. Then the groups performed in turn, and the teacher commented. The lesson ended with a discussion of violence in society.

There were 4 separate discussions, the last being by far the longest (13 minutes); the observer felt, considering its somewhat desultory nature, that the teacher was perhaps padding things out to the end of the lesson. Throughout the lesson the teacher commented 16 times and instructed 14 - a reasonable balance. Nearly twice as many questions (28) were closed as were open (15), and pupil response exceeded questions by 4 (47). Pupils themselves initiated questions 5 times and the teacher responded to all (3 briefly, 2 developed). There was 1 noticeable example of pupil disruption, and 4 of teacher reprimand (mild). The teacher's praise was offered on 3 occasions, twice in a general way. There were 3 in-role sessions - 8 minutes, 3 minutes and 7 minutes long. In-role work (i) involved preparation for improvisation, with pupil A dominating verbal exchanges (21), and only pupils D (11) and I (9) even approaching her. Non-verbal exchanges were much more limited, with individual contributions confined to 2. (There was in fact considerable moving around but verbal dominated in coding). The teacher commented just once. In-role (ii) covered a group of 6 - all boys - and it was a performance.

Verbal and non-verbal exchanges were coded at 1 for 3 pupils only, although the remaining 3 did play a subsidiary role. In in-role (iii), the observed group of 11 performed, with pupils M and P featuring high in the non-verbal, (4 and 6), and again in the verbal (4 and 9), but with 12 of the exchanges coded Unk. There was no pupil disruption of the work and no teacher criticism. There were 5 class position charts.

NOTE: Most marked features were probably the extent to which pupil A dominated exchanges, the limited amount of time given to discussion until the final 13 minutes, and the number of teacher questions which were closed.

GAMES, Exercises : 0

DISCUSSION : 1. = 4 minutes
2. = 2 "
3. = 3 "
4. = 13 "
—
Total 22 "

Teacher Comment : 16

Teacher Instruction: 14

Teacher Questions : 28 (closed)
15 (open)

Pupil Response : 47

Pupil Question/
Initiation : 5

Teacher Response : 3 (brief)
2 (developed)

Pupil Disruption : 1 (verbal)

Teacher Criticism : 4 (mild)

Teacher Praise : 2 (general)
1 (specific)

IN-ROLE (i) = 8 minutes
(ii) = 3 minutes
(iii) = 7 minutes
—
Total 18 minutes

PUPILS

(i) (Group = 11)

Verbal	Non-Verbal
A - 21	A - 2
B - 6	B - 0
C - 5	C - 0
D - 11	D - 2
E - 5	E - 0
F - 1	F - 0
G - 1	G - 0
H - 4	H - 1
I - 9	I - 2
Unk - 2	Unk - 4
	All - 4

(ii) (Group = 6)

Verbal

J - 1
K - 1
L - 1

Non-Verbal

J - 1
K - 1
Unk - 1
All - 1

(iii) (Group = 11)

Verbal

M - 4
N - 0
O - 4
P - 9
Q - 0
R - 0
S - 0
T - 6
U - 0
Unk - 12

Non-Verbal

M - 4
N - 2
O - 3
P - 6
Q - 0
R - 0
S - 0
T - 1
U - 0
All - 3

TEACHER

Verbal

2 (Comment)

Non-Verbal

0

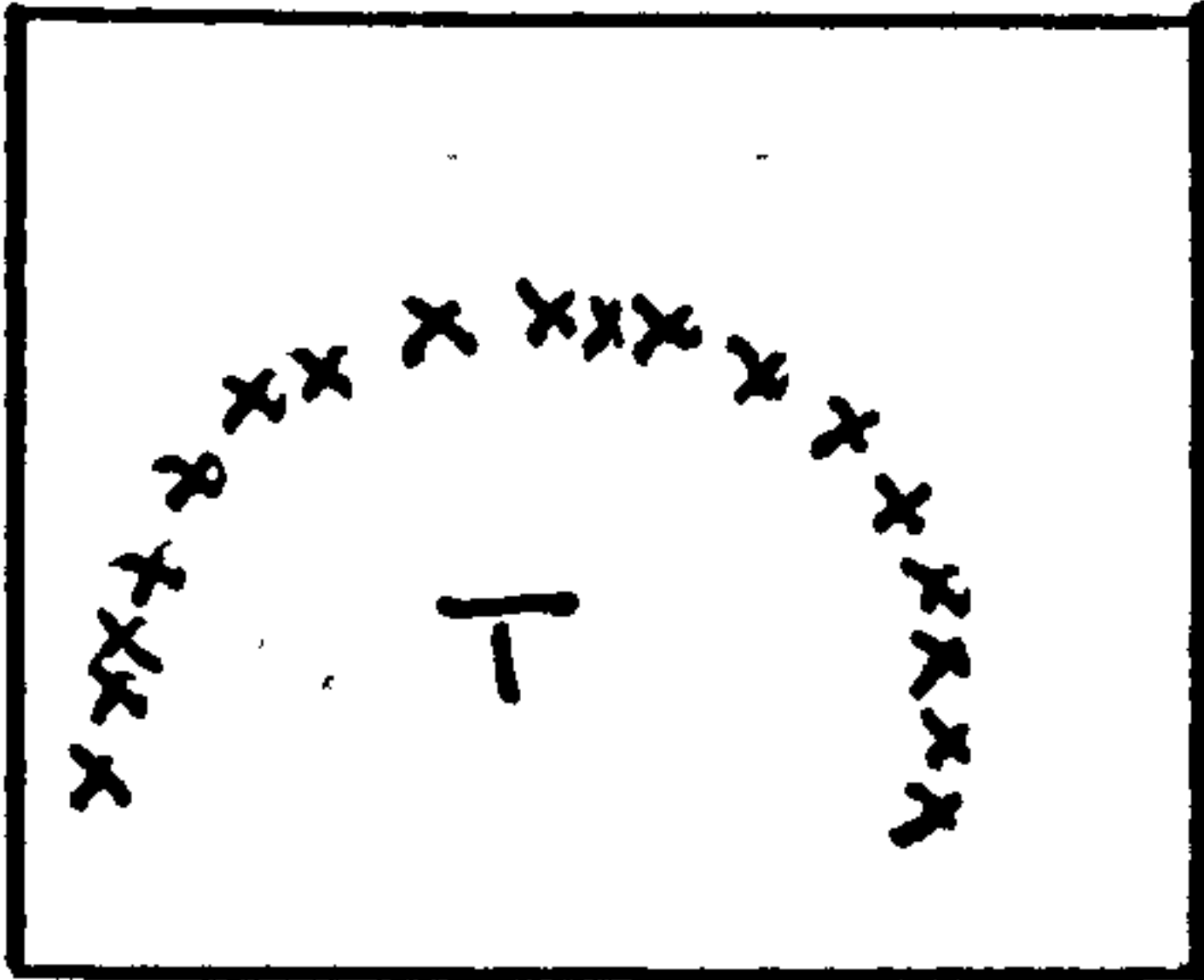
Pupil Role Disruption : 0

Teacher Criticism : 0

Class Position Charts (5)

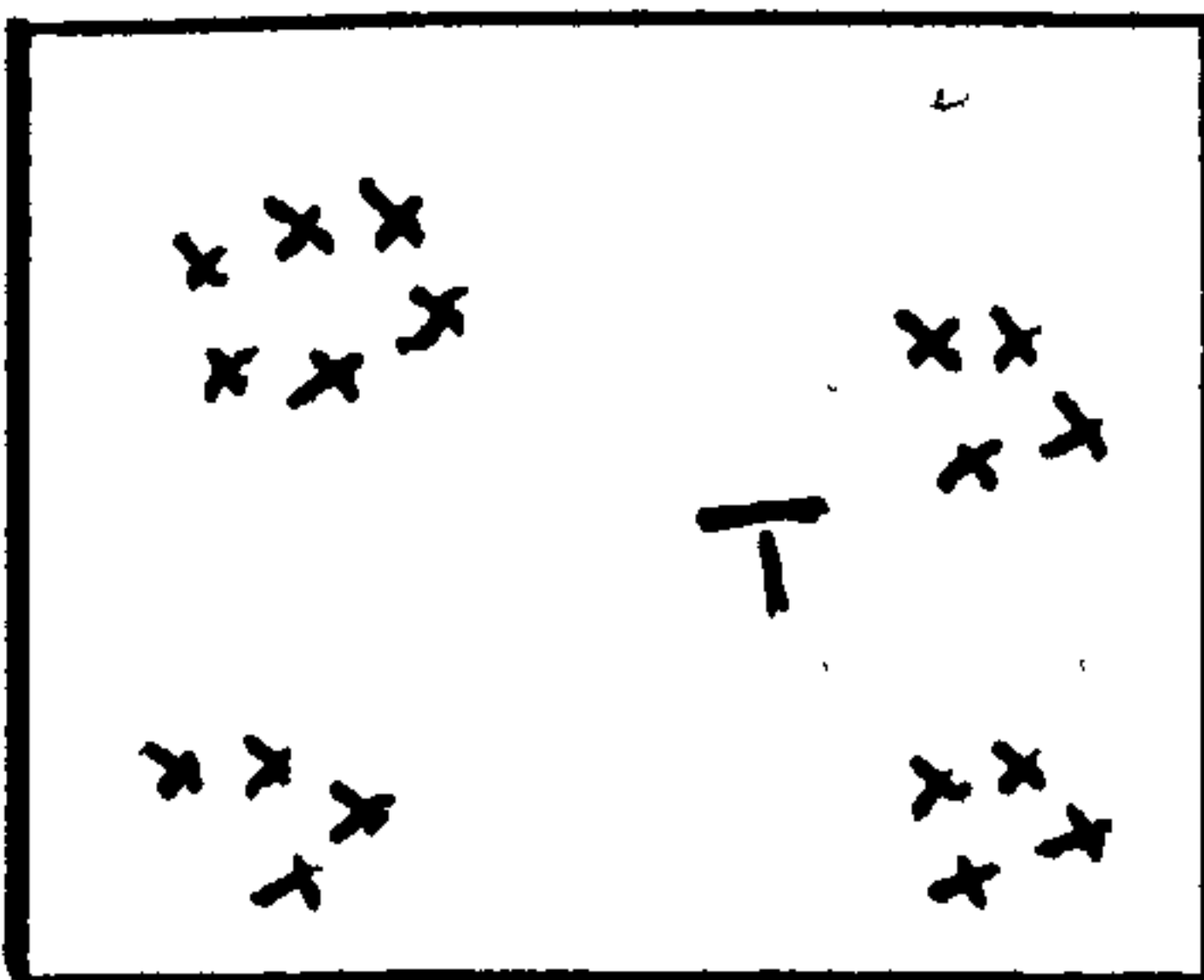
(1)

Down.
Whole-
class.
Discussion.
Teacher
talking.



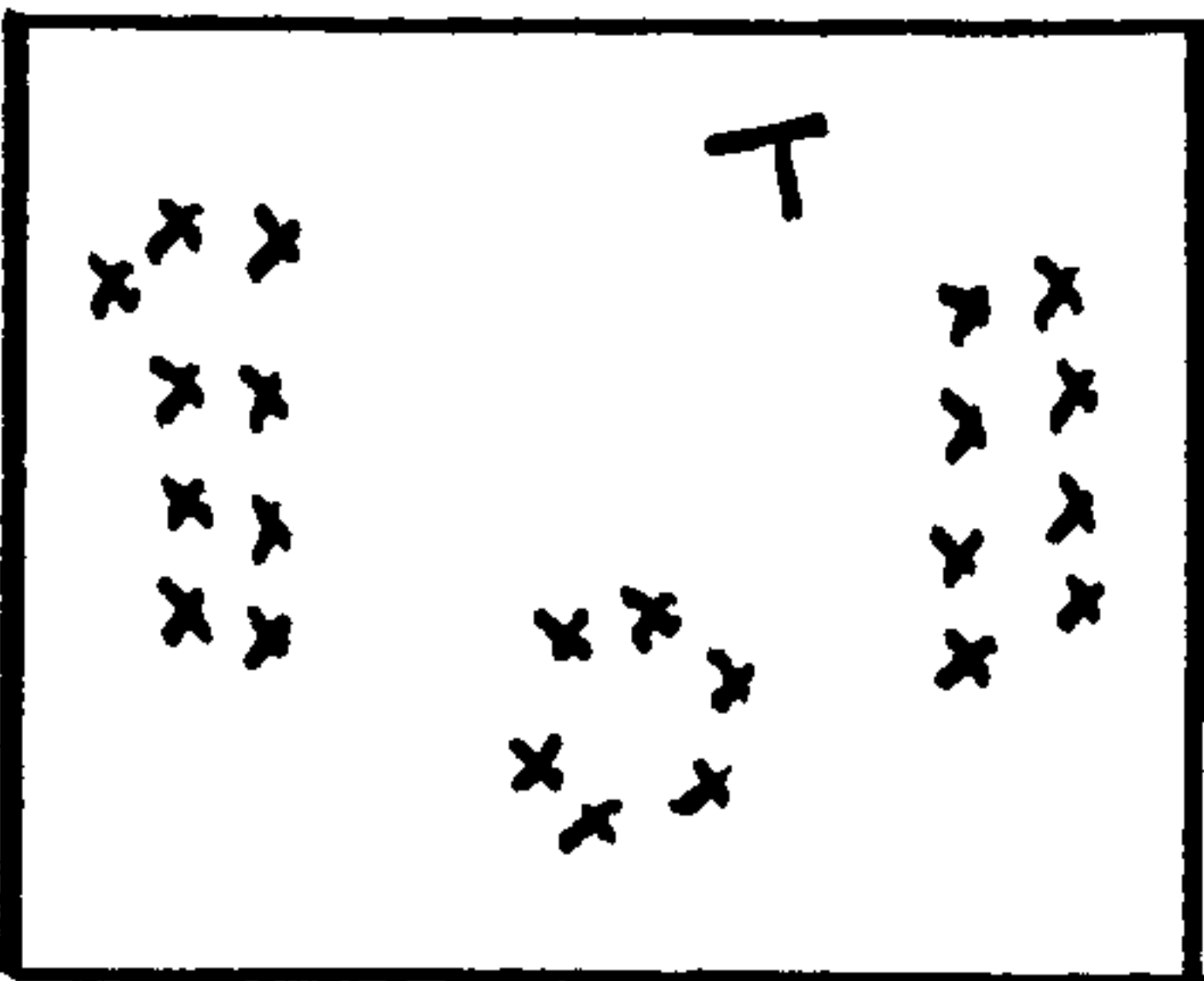
(2)

Up.
Group.
Role.
Pupil
talking.



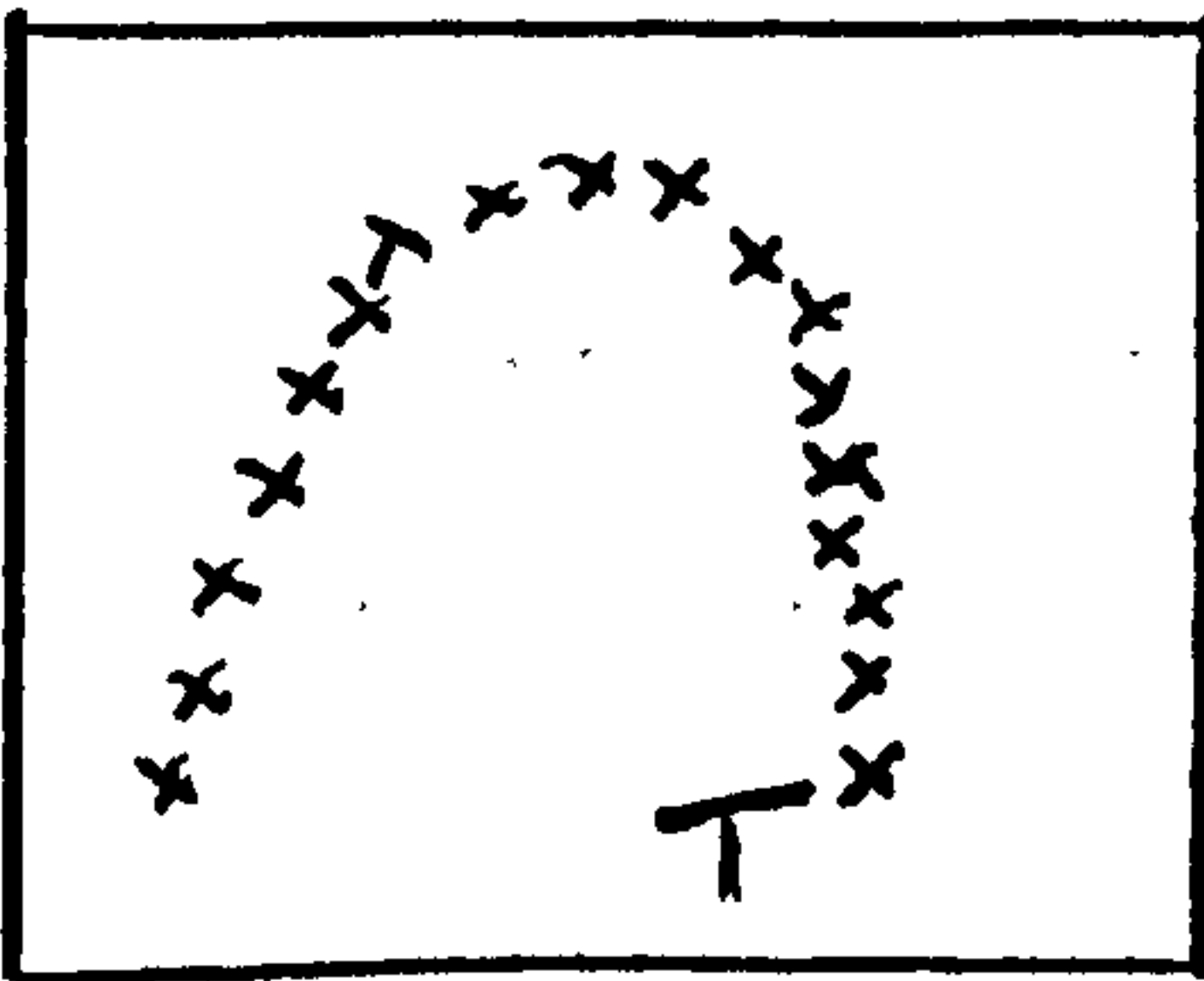
(3)

Down.
Groups.
Role.
Pupil
talking



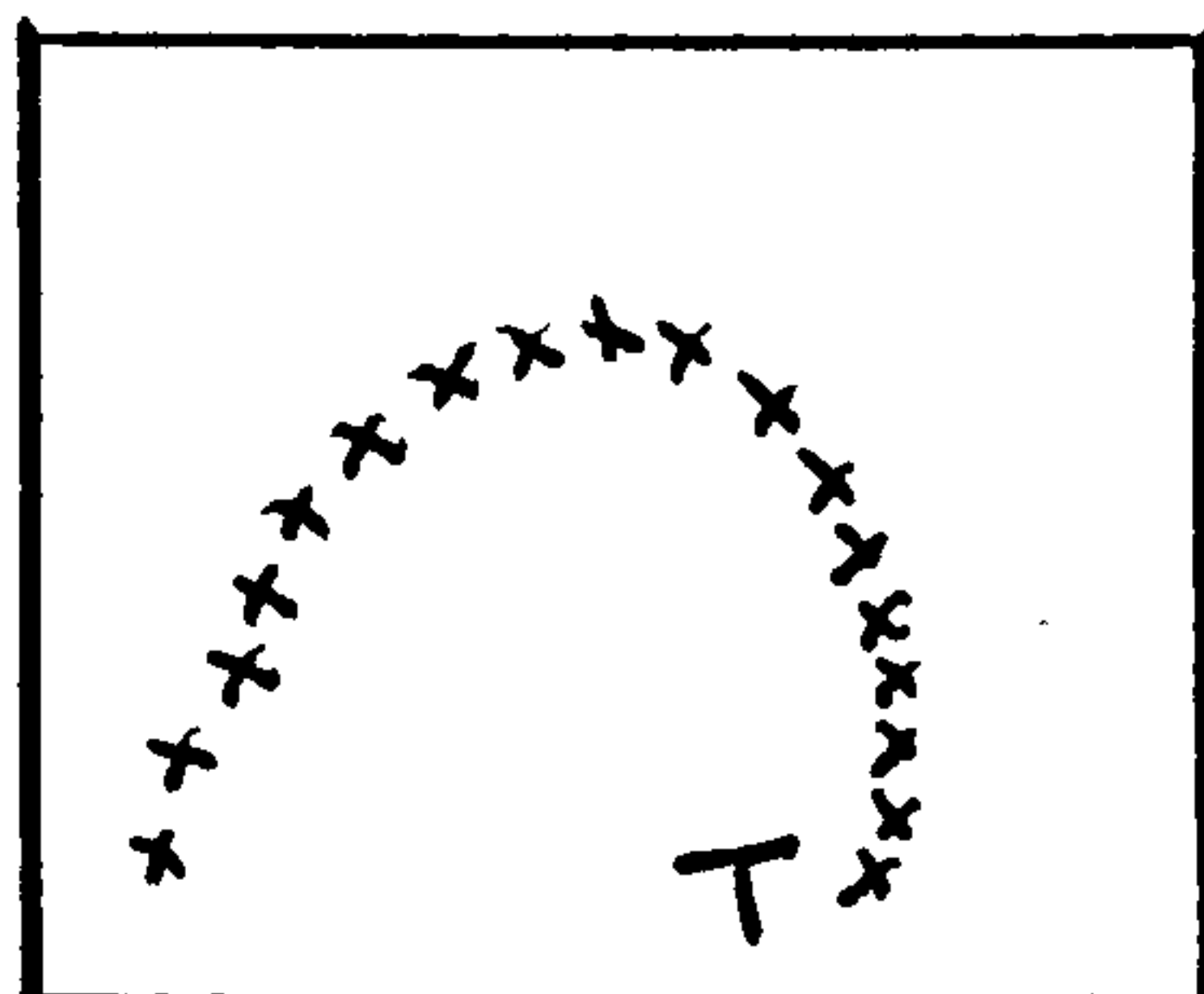
(4)

Down.
Whole-
class.
Discussion.
Teacher
talking.



(5)

Down.
Whole-
class.
Discussion.
Teacher
talking.



TEACHER 15 : INFORMAL OBSERVATION

The lesson was 50 minutes in length, involved 12 fifth-year pupils, mixed sex, and took place in a hall with a stage at one end, chairs, large uncurtained windows, and bare walls. The lesson began with a 10 minute discussion of examinations and jobs, and the reasons for taking the first, and the qualities required to land the second. The class then divided into 3 groups and prepared a short improvisation. Each group performed in turn, while the others watched and the teacher commented briefly. Five minutes of on-the-spot improvisations occupied the latter part of the lesson. The final few minutes were devoted to a first-person narrative, which was passed from teacher to pupil to pupil, and continued by each.

By far the most striking feature of the lesson was the quality of the performances, in the 3 group pieces. The pieces themselves had an artistic form, the pupils treated their parts with seriousness and effort, and the impression given was of the work taking hold and pupils at once living through the experience and giving a performance for an appreciative audience.

The first piece, where the boss insisted on interpreting everything concerning the interviewee in a favourable light (from taking 10 spoonfuls

of sugar to ordering the tea lady to go out for biscuits, to the jacket he was wearing), showed the skill of the pupils in maintaining a role, and in timing and intonation to achieve humour. The second piece, where two girls - employed - meet and talked with two boys - unemployed - with whom they once attended school, showed clearly the ability to live through the drama. There was less emphasis on humour but the form was equally impressive : the girls talking together, the entrance of the boys, the discussion, the departure of the girls, the final discussion between the boys, the boys' departure. The third piece was also impressive artistically : a girl, and then a boy, declared their names and age and experience since leaving school directly to the audience; they then went in turn for a job interview (contrasting); and the piece ended with the interviewer delivering a short monologue in summary, without declaring who had gained the job. Again, the quality of playing was high.

This was not, however, rehearsed performance : pupils had discussed the work in only a brief and desultory fashion prior to performing. To the observer it appeared that the pressure of the audience - which was most attentive in all cases - combined with the overall agreed-on form which the work took, and prior experience which the pupils had in this kind of work resulted in a situation where they were encouraged to commit themselves fully to the work. One could say that the work was at once stylish and imaginative: even while catering for an audience, the pupils were involved in their parts to the point where they were learning about the people and the situation as they played. In this respect the lesson was - to this point in the observations - unique. Likewise, all of the situations were close to the pupils' lives, had a modern setting, and were unspectacular in both their dialogue and in any conflict involved. The depth of experience seemed to match with the lack of the spectacular - again a surprising feature in the work.

Likewise, the observer was struck by the fact that very little provision was made for reflection outside the drama itself. The discussion prior to the group work was patchy and undeveloped, the teacher moving from a topic such as the need for intelligence in those recruited by the police, to the need for academic qualifications among those who work with their hands, to the loss of school friends once work begins. Similarly after the performances, there was very little discussion - the teacher merely pointed out that all the pieces were very good, and that the lack of a neat resolution in the second reflected the way things are sometimes in life. What discovery there was occurred within the drama itself, unaided directly by the teacher. The pupils appeared to be largely self-motivating, although the teacher did urge one group to think before improvising, otherwise they might "ham it." They agreed among themselves to make it (the second piece) "funny and serious", although it's "easier to make it funny." Within the groups generally during preparation, however, very little serious discussion appeared to occur - any attention given was to matters of who would come in when, and what overall shape the piece would have, rather than discussion of character or situation.

In marked contrast, the on-the-spot improvisations (where a pupil was first interviewee and then interviewer, and was told to be so by the teacher) showed a much lower level of commitment or development in understanding. Some pupils quickly abandoned the effort ("Stuck, sir, don't know what to say") or went in for clever responses ("So you want to join the police" "No"). Similarly in the continuing-story section which ended the lesson, there was a lack of seriousness and application which had been striking in the earlier group pieces. It appeared to the observer that the security of the form of each piece, agreed on beforehand, combined with (a) the pupils' experience of this kind of work; (b) the

pressure of a peer audience; (c) the extent to which the teacher allowed them to fashion and develop as they chose, resulted in work of a high quality both in theatrical and in educational drama terms. Commitment appeared to result in a form of performance which encouraged discovery and reflection within the work.

TEACHER 15 : FORMAL OBSERVATION

Lesson Length : 105 minutes

The lesson was punctuated by a 15 minute break at midpoint. There was no game-playing. The lesson began with a discussion of the effects people have on others. There was then some pair work by volunteers demonstrating this in terms of hypnotism, one such involving the teacher. This was followed by group preparation and then presentation of scenes showing different sides to people's characters. After break, similar work was continued, involving being trapped in a lift, and the difference in character which showed under stress: and the different faces of a classroom teacher with her pupils and then her colleagues. Mime work constituted the final part of the lesson, in groups, then pairs, then in groups again.

There were 9 separate discussions, but all quite short - the longest was the first, lasting 12 minutes, and 4 others covered 2 minutes or less. The teacher commented 22 times, and instructed 23. He issued 23 closed questions, and only 4 open. (This was a surprising finding, in that the entire tone of the work with this teacher was marked by its openness. The answer may lie in the teacher's remark later that he felt somewhat uneasy in discussion). Pupils responded 25 times, initiated 45 times (a very high figure, even allowing for the length of the lesson); the teacher responded on just 23 occasions, always briefly. There were 5 noted examples of pupil disruption, but only 1 mild teacher criticism.

There were 12 examples of teacher praise.

There were no less than 12 examples of in-role work - with a total of 54 minutes given to them, the longest was 13 minutes and the average length was less than 5 minutes. The first in-role involved 2 pupils, and verbal exchange was almost exactly equal - 27 and 24. Non-verbal scored in contrast 2 and 3; the second in-role session the teacher had 17, the pupil 14, and there was only 3 and 3 for non-verbal. The third involved 4 pupils. Here pupil D dominated, closely followed by C (15) and then A (12); only E (5) seemed shut out. There was no non-verbal exchange - but the teacher intervened on 12 points. The fourth in-role session involved 5 in the group, with again verbal exchange evenly spread, except for 1, registering only 3. Again, little non-verbal. Session 5 again showed heavy non-verbal, with pupil H (25) very dominant, the next nearest being pupils B and G (13 each) and again 1 scoring low with 5. No non-verbal exchanges. Session 6 in-role showed B, F and G fairly even in contributions, but I is again low - 0. There was some non-verbal - F (2) and All (4). Session six, 6 pupils in-role, showed A again very dominant at 10, with Unk getting 2 and All 2. Once more, low non-verbal - A 2, Unk 2, All 2. The eighth session showed quite even distribution of verbal, G, I and B all getting 9, Unk 10, but F only 1. Non-verbal, none. The last 4 sessions were not coded : they consisted of mime, very largely, and involved all pupils simultaneously, working in pairs, trios or quartets.

NOTE: The system's failure to catch the last few sessions of mime was notable as was the frequency of change from one activity to another throughout the lesson. There was little sense of thoughtful development; the work moved rather in exciting spurts.

GAMES, Exercises : 0

DISCUSSION : 1. = 12 minutes
 2. = 2 "
 3. = 3 "
 4. = 1 "

(Break)

5. = 5 minutes
 6. = 1 "
 7. = 7 "
 8. = 5 "
 9. = 2 "

—
 Total 38 minutes

Teacher Comment : 22

Teacher Instruction : 23

Teacher Questions : 23 (closed)
 4 (open)

Pupil Response : 25

Pupil Question/
 Initiation : 45

Teacher Response : 23 (brief)

Pupil Disruption : 5 (verbal)

Teacher Criticism : 1 (mild)

Teacher Praise : 8 (general)
 4 (specific)

IN-ROLE : (i) = 5 minutes
 (ii) = 4 "
 (iii) = 7 "
 (iv) = 5 "
 (v) = 13 "
 (vi) = 3 "
 (vii) = 3 "
 (viii) = 4 "
 (ix) = 3 "
 (x) = 1 "
 (xi) = 2 "
 (xii) = 1 "

—
 Total 54 minutes

PUPILS

(i) (Group = 2)

Verbal

Non-Verbal

A - 27

A - 2

B - 24

B - 3

(ii) (Group = 2)

Verbal

Non-Verbal

Te - 17

Te - 3

C - 14

C - 3

(iii) (Group = 4)

Verbal

Non-Verbal

A - 12

0

C - 15

D - 20

E - 5

(iv) (Group = 5)

Verbal

Non-Verbal

F - 16

F - 2

G - 11

G - 0

B - 13

B - 2

H - 11

H - 2

I - 3

I - 1

(v) (Group = 6)

Verbal

Non-Verbal

B - 13

0

F - 10

G - 13

H - 25

I - 5

Unk - 5

(vi) (Group = 6)

Verbal	Non-Verbal
B - 5	F - 2
F - 4	All - 4
G - 5	
H - 0 (Gone)	
I - 0	

(vii) (Group = 6)

Verbal	Non-Verbal
A - 10	A - 2
Unk - 2	Unk - 2
All - 2	All - 2

(viii)

Verbal	Non-Verbal
F - 1	0
G - 9	
(H - Gone)	
I - 9	
B - 9	
Unk - 10	

[(ix), (x), (xi), (xii) were brief mimes in 2s, 3s and 4s, impossible to code, as they involved all the people at once : e.g., waiting in a dentist's antechamber].

TEACHER

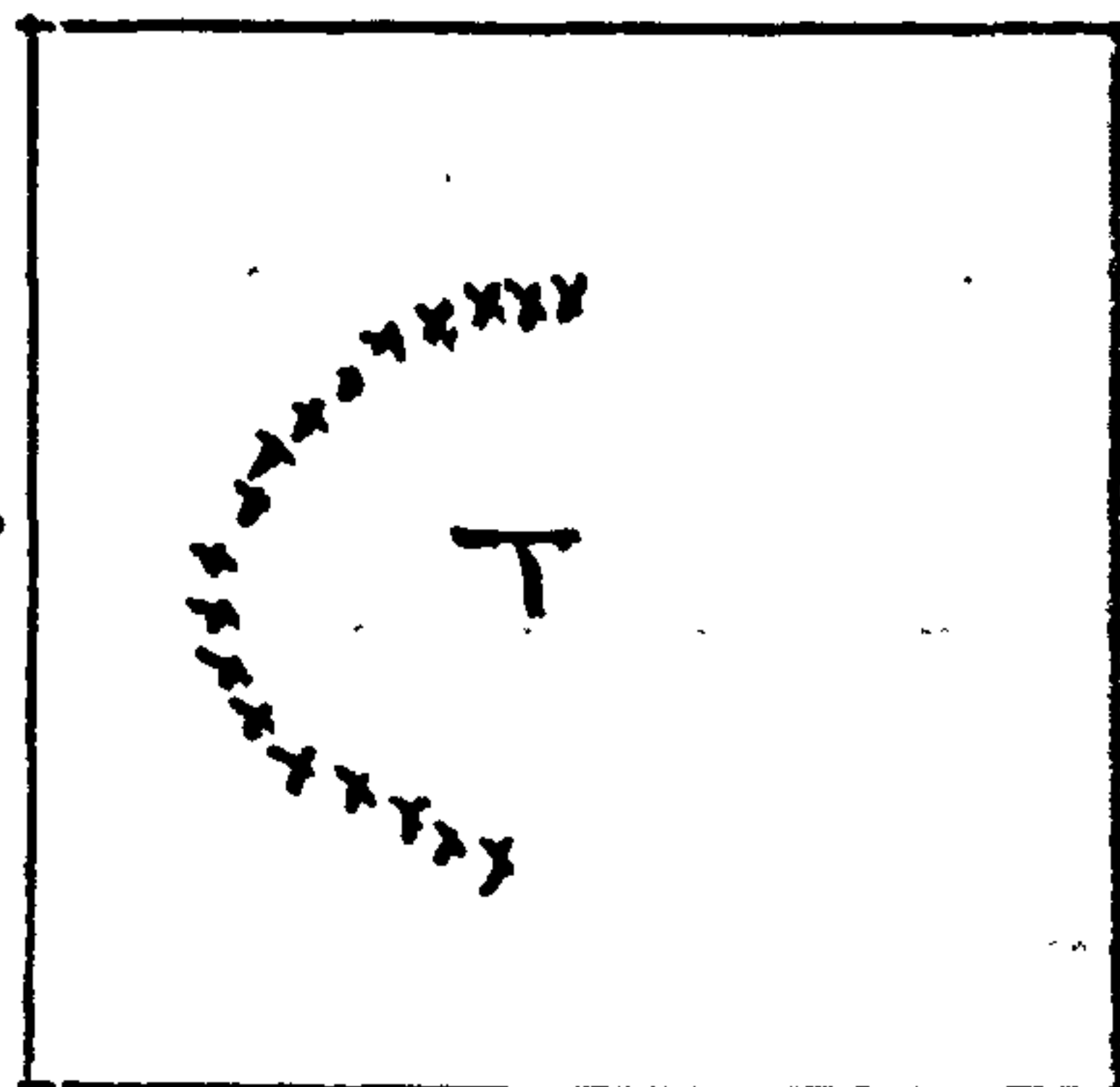
Verbal	Non-Verbal
5 (Instructions)	0
6 (Comments)	
14 (Questions)	

Pupil Role Disruption : 8 (verbal)
6 (physical)
Teacher Criticism : 0

Class Position Charts (9)

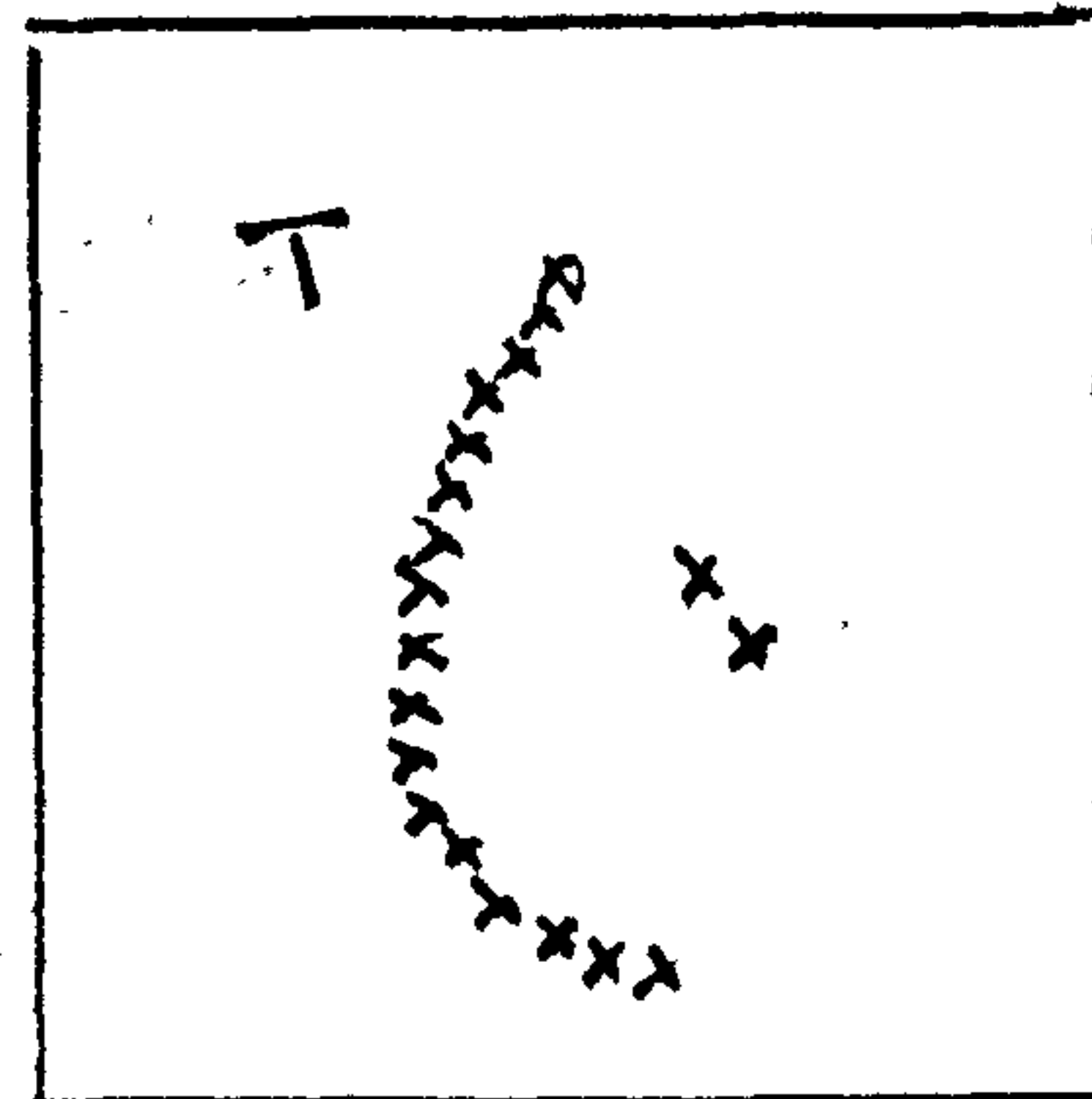
(1)

Down.
Whole-
class.
Discussion.
Teacher
talking.



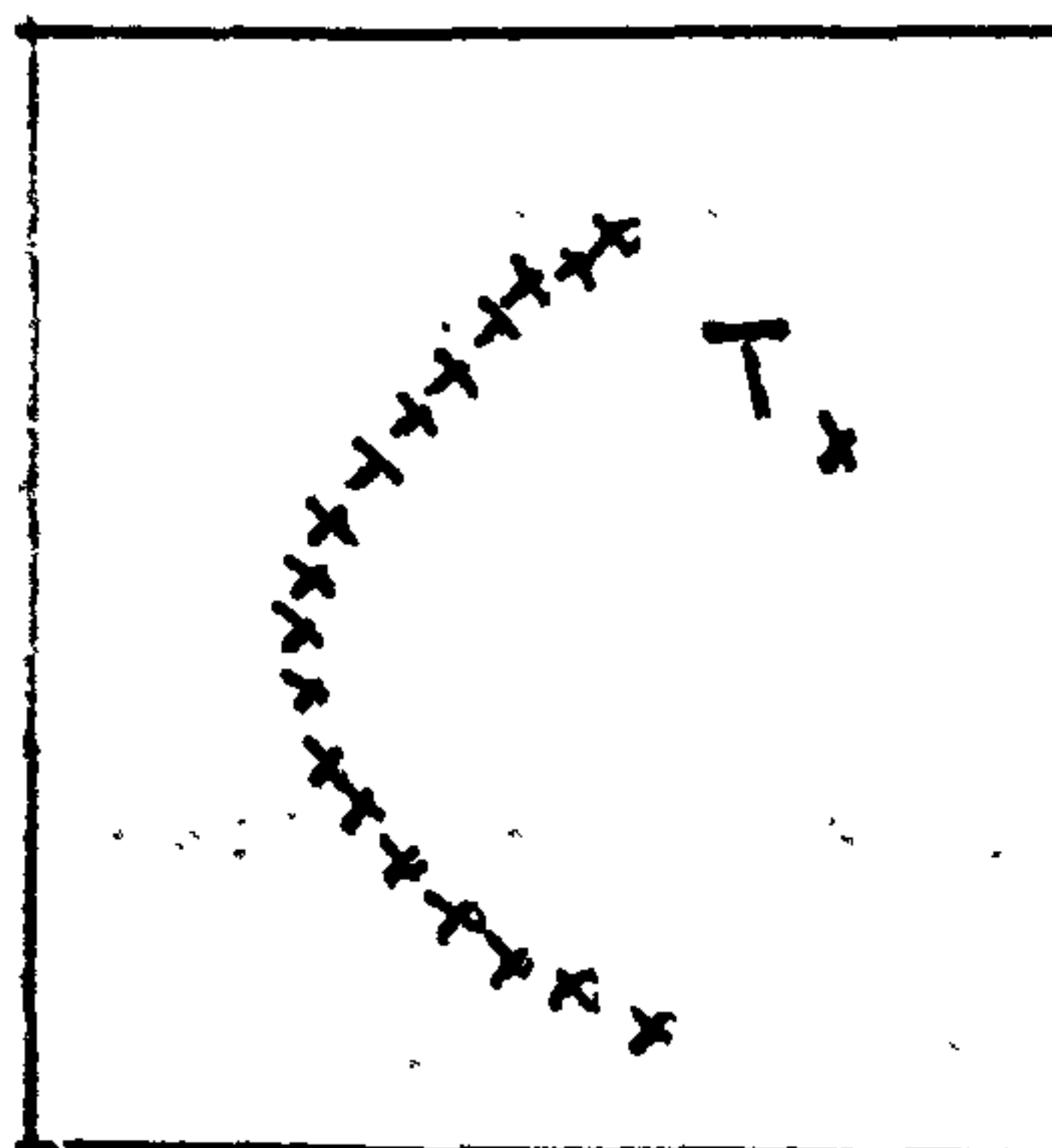
(2)

Down.
Whole-
class.
Role.
Pupil
talking
(*observing
group per-
formance)



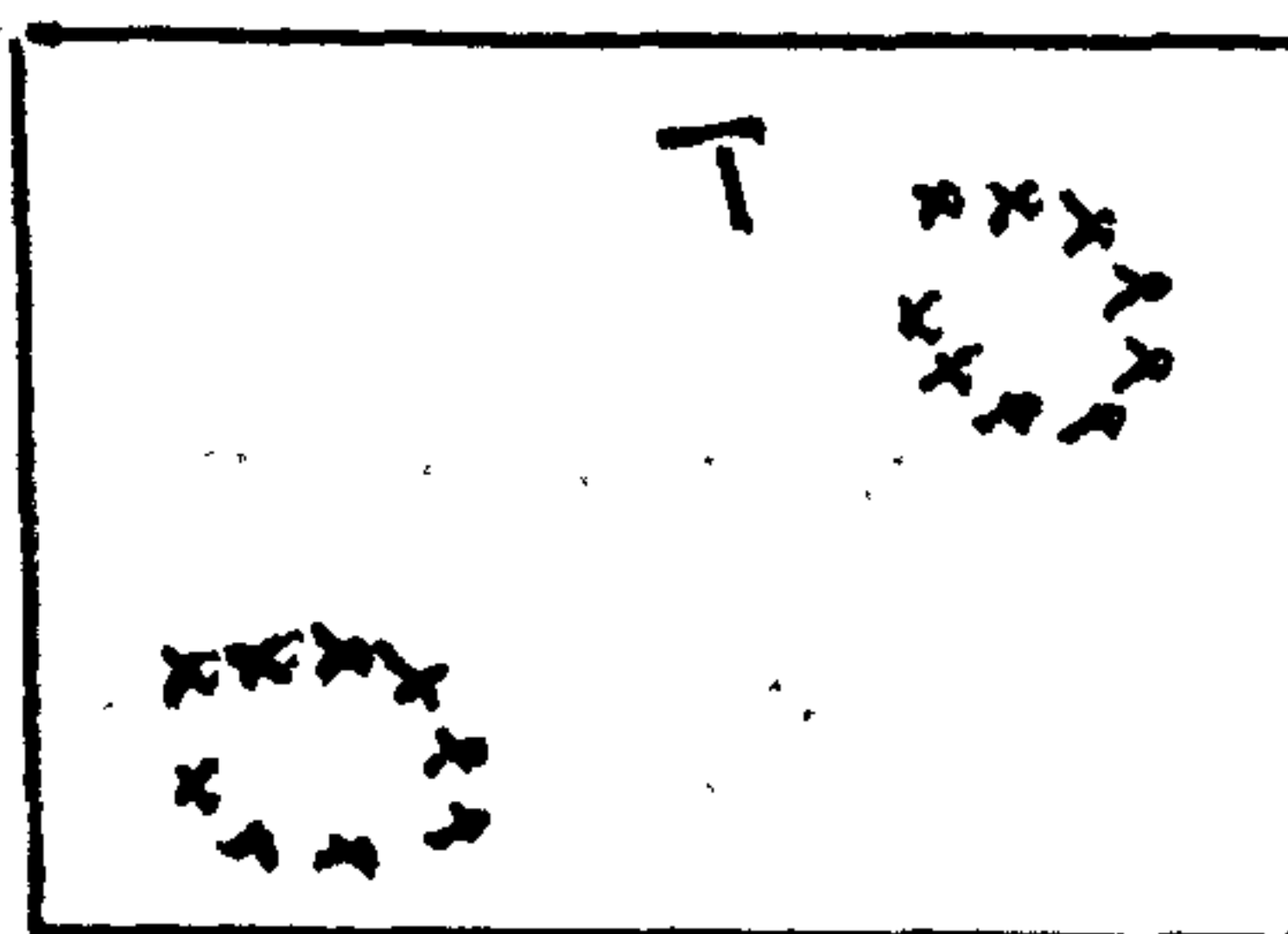
(3)

Down.
Whole-
class.
Role.
Teacher
talking.
(*observing
performance)



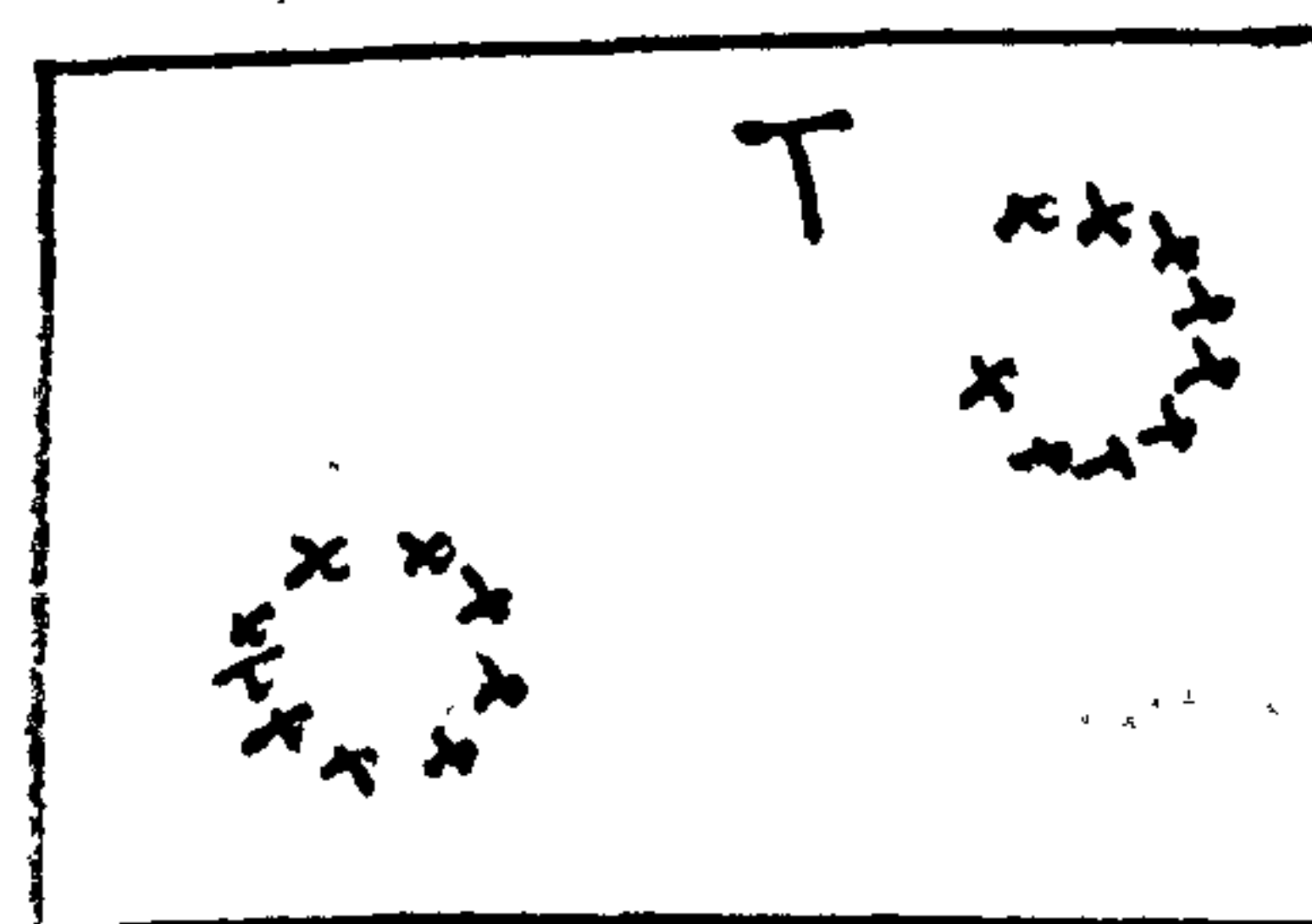
(4)

Down.
Group.
Discussion.
Pupil
talking.



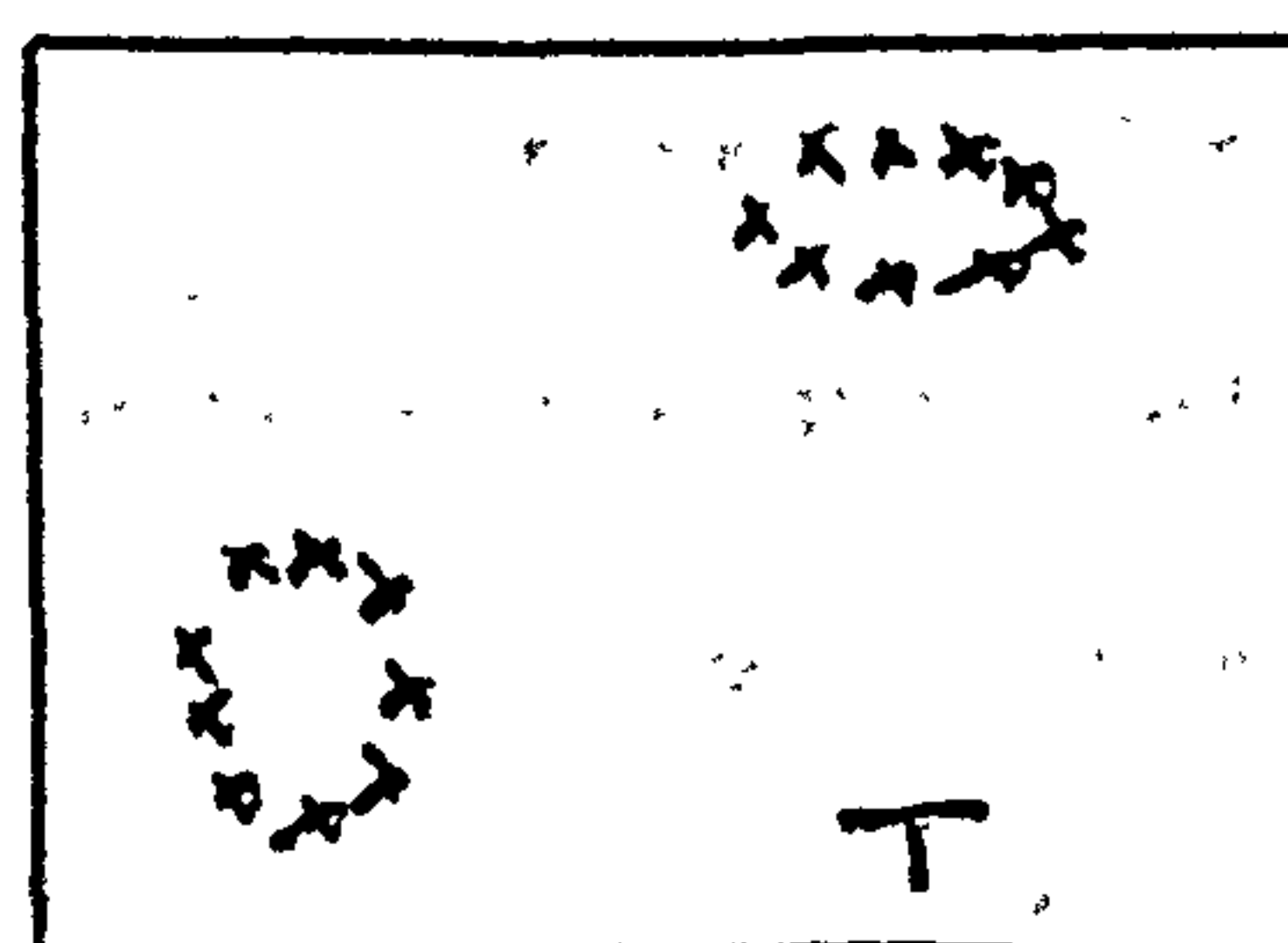
(5)

Down.
Group.
Discussion.
Pupil
talking.



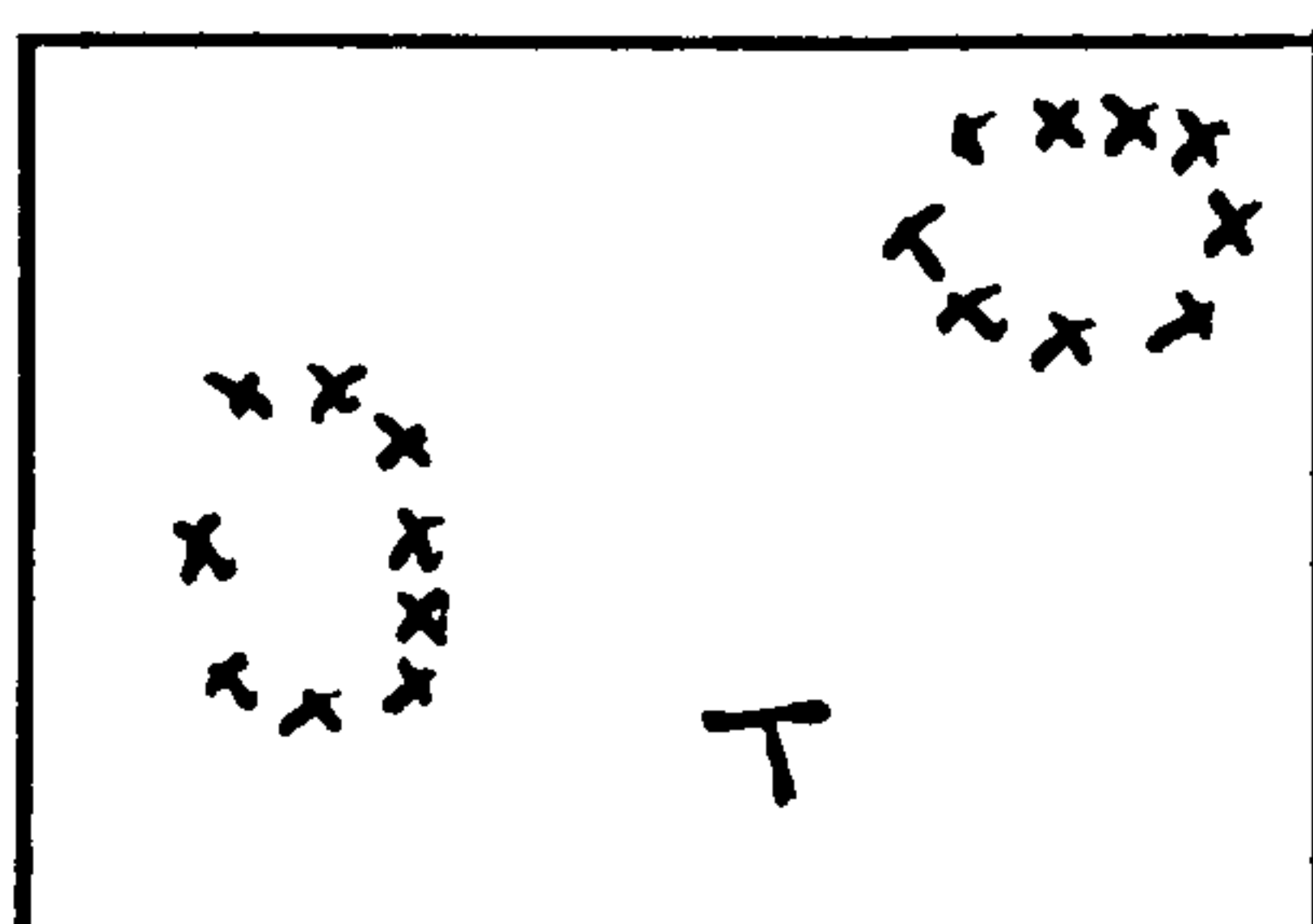
(6)

$\frac{1}{2}$ Up.
Group.
Role.
Pupil
talking.



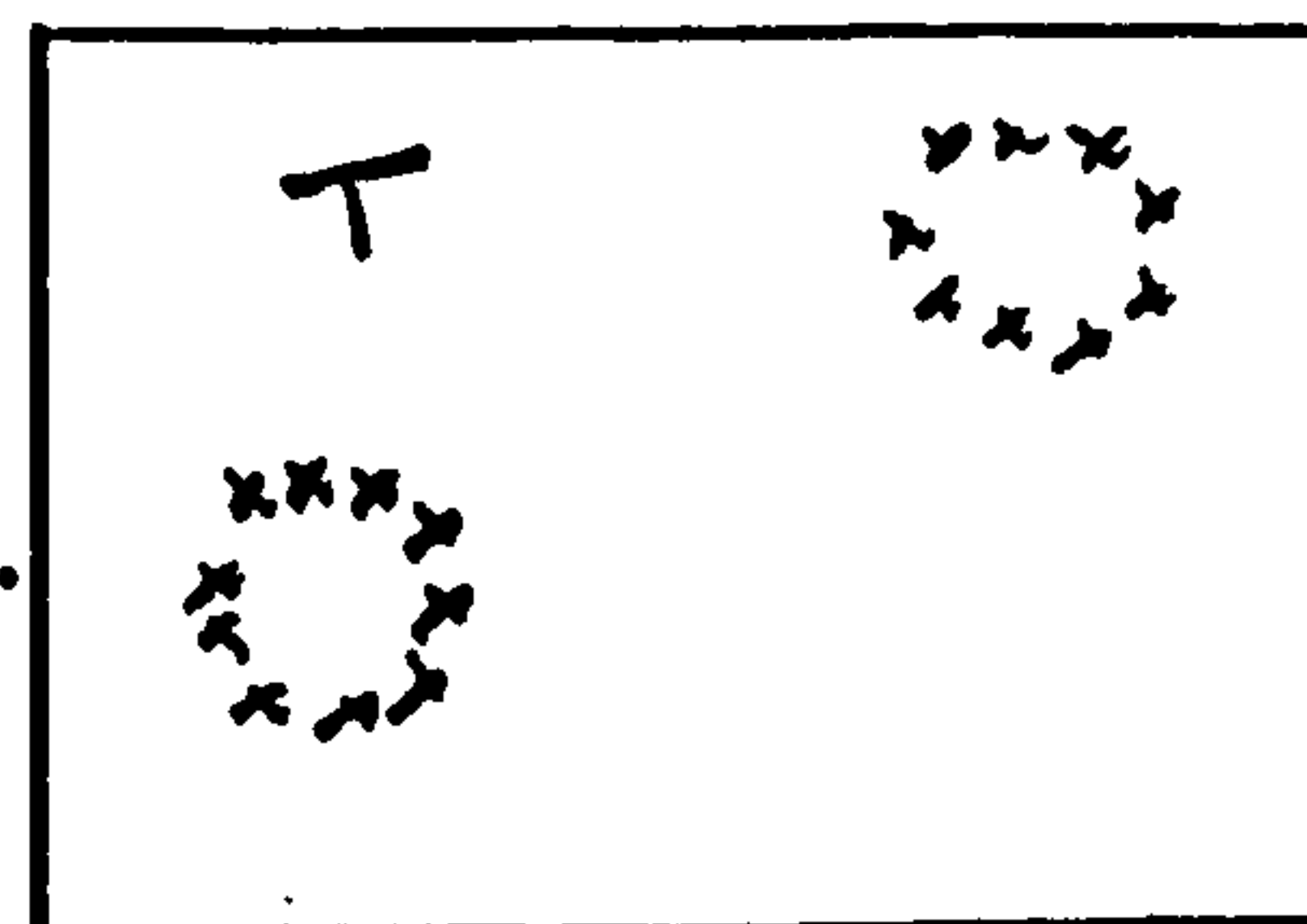
(7)

Down.
Whole.
Discussion.
Teacher
talking.



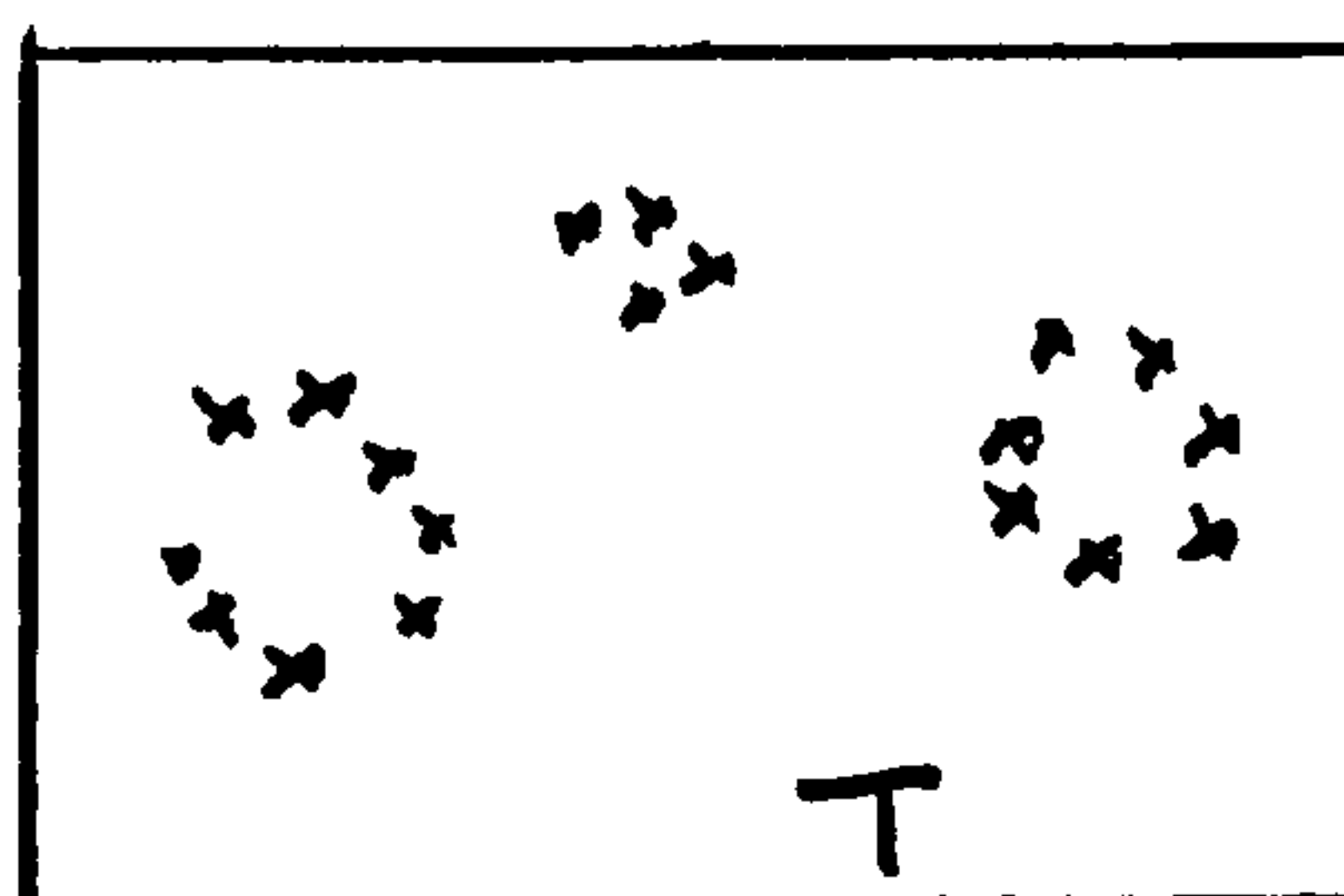
(8)

Down.
Whole.
Discussion.
Teacher
talking.



(9)

Down.
Group.
Role.
*Mime.



TEACHER 16 : INFORMAL OBSERVATION

The lesson was held in a small hall - the size of two classrooms, with a stage at one end, one wall largely consisting of curtained windows, and the back half of the hall filled with fixed chairs. Approximately 30 third-year pupils were involved, mixed sex, over a 45-minute period.

The lesson began with the issue of a copied excerpt from Alan Plater's Close the Coalhouse Door. Those assigned the speaking parts - approximately 4 boys - read their parts, with the rest responding. After 3 readings and teacher comment each time, the class engaged in some exercise work - sword-play with partner (forefinger in small of back), lifting half the class onto the stage, relaxing. The Plater scene was then improvised, but using as much of the script as the boys could remember. The lesson ended with a brief comment and word of praise from the teacher.

The most significant factor in the lesson was probably the fact that the work entirely revolved around a play-reading. Thus not only the

subject-matter was limited, but the form which the subject-matter would take. Within that, there was further limitation for most of the pupils, in that 4 boys clearly dominated the action, leaving the rest to respond as best they might as part of a populace.

The teacher might have provided greater support for pupils in their efforts to experience the characters they represented (underpaid workers and dependants in a nineteenth century mining town.) He presented a good model himself, in terms of involvement: when the boys were reading in the early stages, he literally conducted them, and the crowd in their response. He moved and spoke and gestured in a lively, intense way, which at the same time was good-humoured:

"Remember to keep it boiling, loud and clear, so everybody understands. Build up to the end - a big football cheer. See if you can get the mood first time."

"I would say you're reading just a little too quickly ... and think what you're saying."

"I've never seen anyone so happy, with grievances."

"The cheer isn't long enough - now try that bit again - you don't hate enough, you don't HATE enough."

"You're all very very angry and very very hungry and very very tired."

However, all of these promptings were offered to the pupils "cold" (as the teacher readily admitted). No attempt, beyond these urgings, was made to build the belief of the pupils. There was no exploration of character, or of situation, or of the issue. "Think who you are, and what you want" did not appear to elicit any noticeable response. Likewise, statements such as "You imagine going to work 18 hours a day" and "Remember we're walking with a purpose - that means with energy -

going to do something" did little to change pupil response, or deepen pupil understanding. At the end of the initial reading section of the lesson, the teacher asked "Any problems, anybody? Any questions?" The tone was that of a traditional teacher who has been through a problem with the class. Predictably, there was no response from the pupils.

Clearly, the teacher's concern lay with eliciting an effective performance of the excerpt from the pupils. It might well have proved more productive, within these terms, to start with the improvisation and work towards the script, rather than vice versa, as occurred. It could be argued, of course, that such responsibility for verbal exchange, and the shape of the interaction generally, would be too much for a somewhat inhibited group. On the other hand, starting with the script clearly resulted in little freeing of inhibition - if anything, the readings appeared to become less committed with each performance. The smiles, whispers, occasional pieces of horseplay strongly suggested that the class did not understand or feel the issues involved. When the crowd responded (on cue) to the orator, with a feeble cheer, the result was laughter. The pupils were judging themselves as a group of performers, always aware of their real rather than their symbolic relationships.

An unusual feature was the fact that the teacher used warm-up exercises at a mid-point in the lesson - after the initial three readings of the play. This had some logic, in that the pupils were asked, immediately afterwards, to move around in-role. It might, on the other hand, have resulted in a distraction of the mood and attention of the class from the initial subject. In addition, the exercises appeared to have little or nothing to do with the work, and in their exuberant form rather broke the mood of desired bitterness and anger.

It seems doubtful if the pupils gained very much from the lesson. Choice of form and content was firmly in the teacher's hands, and his efforts to involve the pupils occurred in terms of their real relationship - a fairly agreeable, polite class of 13-year-olds responding to a cheerful, paternal figure - rather than in terms of the symbolic situation and role interaction. Four pupils clearly dominated, leaving the others merely to murmur. And even granted that, pupils had little opportunity to respond with understanding. Thus commitment was virtually impossible (two of the main speakers, for example, by their smiles, made it repeatedly clear that they were not taking the work over-seriously), and reflection accordingly limited.

TEACHER 16 : FORMAL OBSERVATION

Lesson Length : 40 minutes

Pupils first moved around the room in different postures - loud and quiet, small and tall; and then in a type of tag-game with partner. After that pupils worked on the idea of public speech differing from private thoughts, in groups of 4, with the teacher moving from group to group. The teacher then used word association to stimulate in pupils an interest in a miming improvisation, which was then worked on. The lesson ended with a brief word of commendation from the teacher.

Games and exercises of various kinds occupied the first eight minutes of the lesson, and appeared to be enjoyed by the pupils. There were 4 different examples of discussion, the longest being the third (word association, etc.) which lasted 10 minutes. The teacher commented on 12 occasions, and instructed on 11. The teacher questioned the class on 60 occasions, 49 of these being open (to some extent explained by the fact that the teacher used word association, which was coded as open.) Pupil

response was 65. Pupil initiation was 5, and the teacher responded on 4 occasions, 3 of these in developed form. There was only 1 noticeable example of pupil disruption; teacher criticism (aimed more often at the work than at the disruption) occurred on 4 occasions, in mild form; teacher praise on 3 occasions, 2 general and 1 specific.

In-role work happened on 3 separate occasions, the first and the last constituting 14 of the total 15 minutes. In the first of these, the observed group of 4 shared verbal exchange fairly equally: A 19, B 17, C 15 and D 11. Non-verbal was brief - A 2, B 3 and C 1. The second involved verbal and non-verbal work with all of the class involved (this was the walking, speaking-to-those-one-met exercise role). (Note: the observation system found this difficult to report, falling as it did between role and exercise). In the final role section, the observed group consisted of 6 pupils, with F and G dominating the verbal exchange (7 each) and E and H contributing only 2. Non-verbal was quite high for F with 7, while E and H scored 3 and Unk scored 2. Pupil role-disruption was scored at 5, for physical; and there was no teacher criticism. Class position charts were 5 in number.

NOTE: The observation system found it hard to catch the vaguely in-role work of walking round the class as someone very old, and responding to those you meet: was it exercise or role? Likewise, the teacher's word-association unbalanced some of the teacher open-question reporting. The teacher's refusal to become critical was also outstanding.

GAMES, Exercises : 1. = 8 minutes

DISCUSSION : 1. = 2 minutes
 2. = 1 "
 3. = 10 "
 4. = 1 "

Total - 14 minutes

Teacher Comments : 12

Teacher Instruction : 11

Teacher Question : 11 (closed)
49 (open)

Pupil Response : 65

Pupil Initiation : 5

Teacher Response : 1 (brief)
3 (developed)

Pupil Disruption : 1 (physical)

Teacher Criticism : 4 (mild)

Teacher Praise : 2 (general)
1 (specific)

IN-ROLE (i) = 7 minutes

(ii) = 1 minute

(iii) = 7 minutes

—

Total 15 minutes

PUPILS

(i) (Group = 4)

Verbal

A - 19

B - 17

C - 15

D - 11

Non-Verbal

A - 2

B - 3

C - 1

(ii) (Group = All)

Verbal

All Throughout

Non-Verbal

All Throughout

(iii) (Group = 6)

Verbal

E - 2

F - 7

G - 7

H - 2

Non-Verbal

E - 3

F - 7

G - 2

H - 3

Unk - 2

TEACHER

Verbal

Non-Verbal

6 (Comments)

0

2 (Questions)

9 (Instructions)

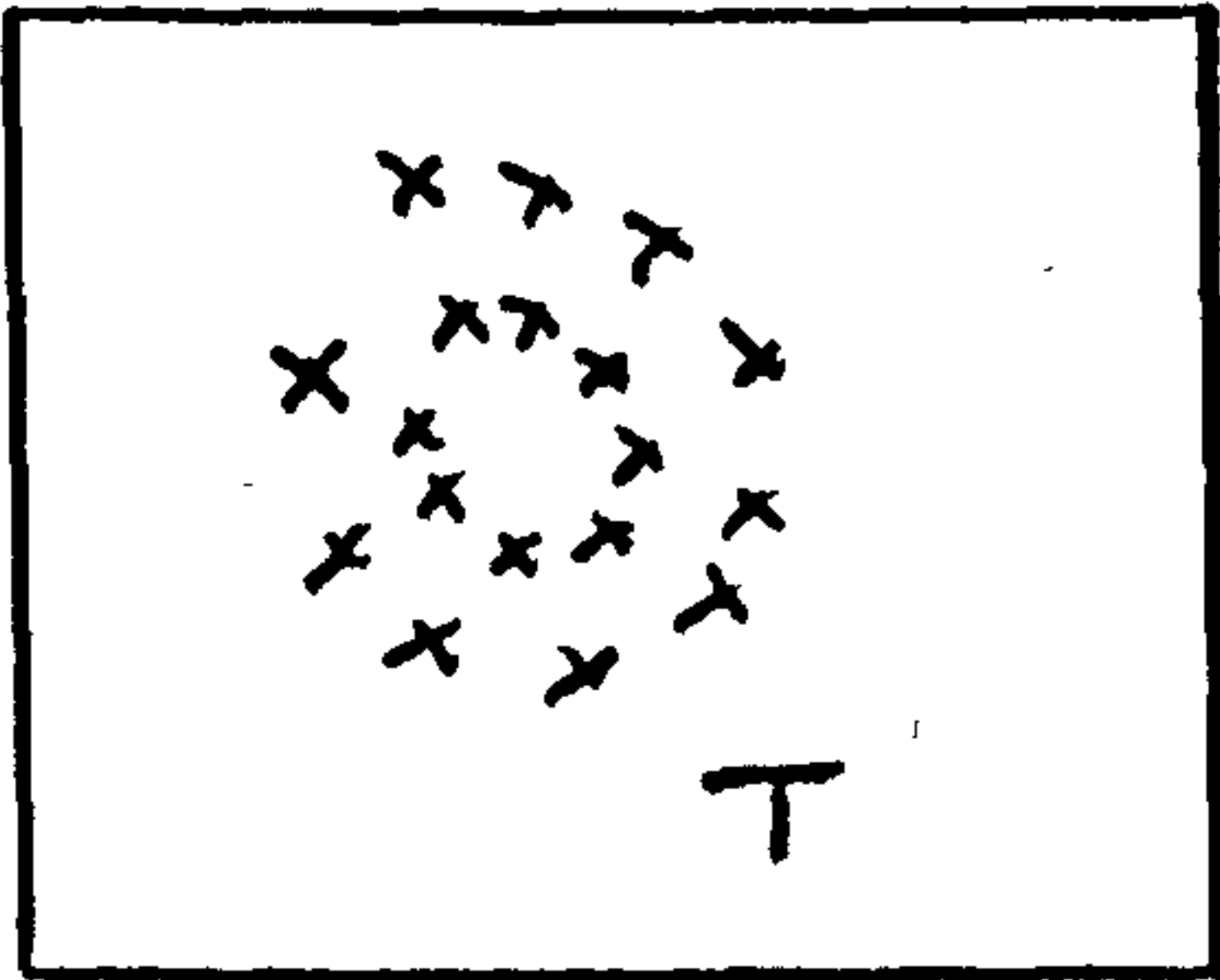
Pupil Role Disruption : 5 (physical)

Teacher Criticism : 0

Class Position Charts (5)

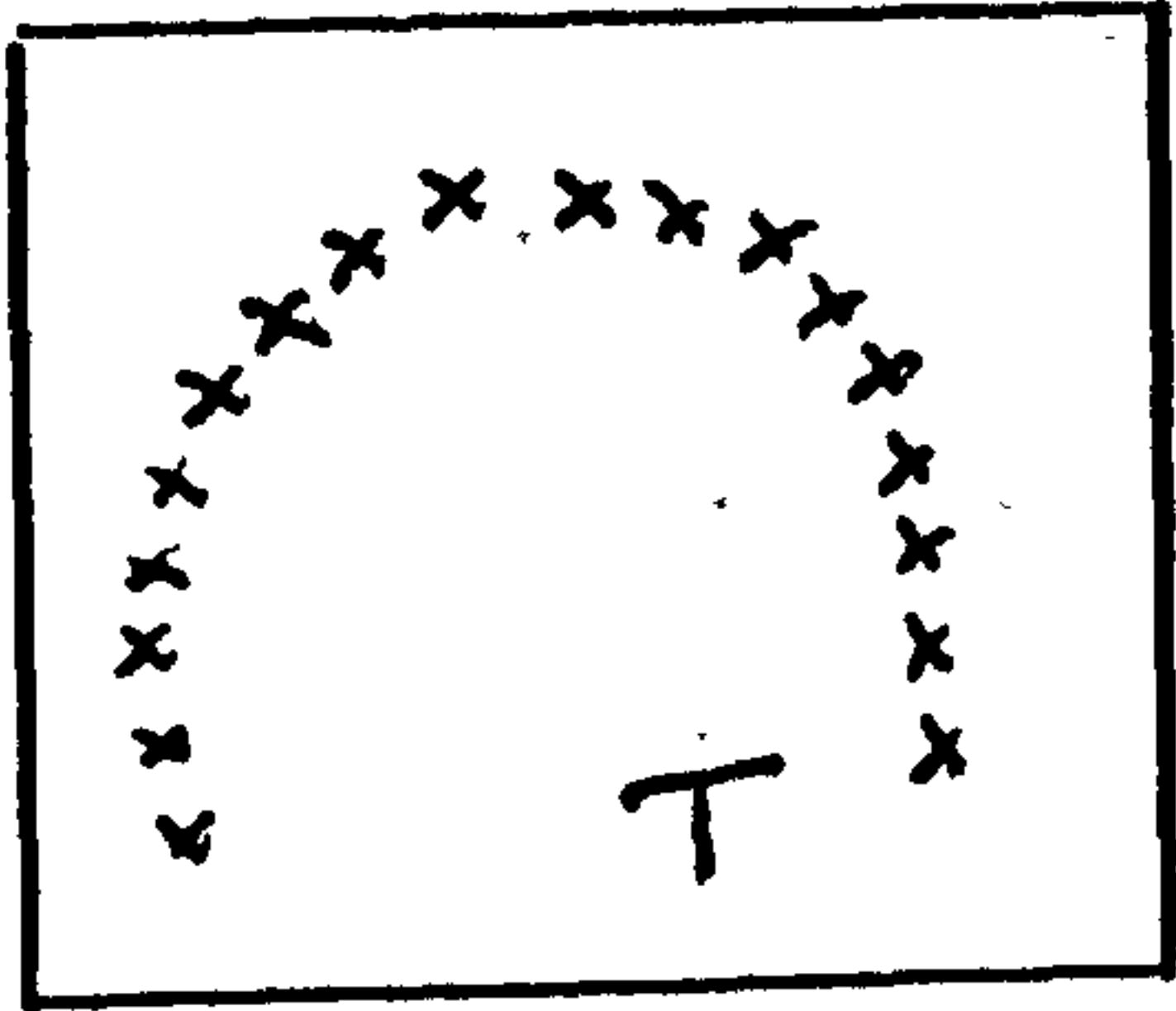
(1)

Up.
Whole-
class.
Exercise.
Teacher
talking.



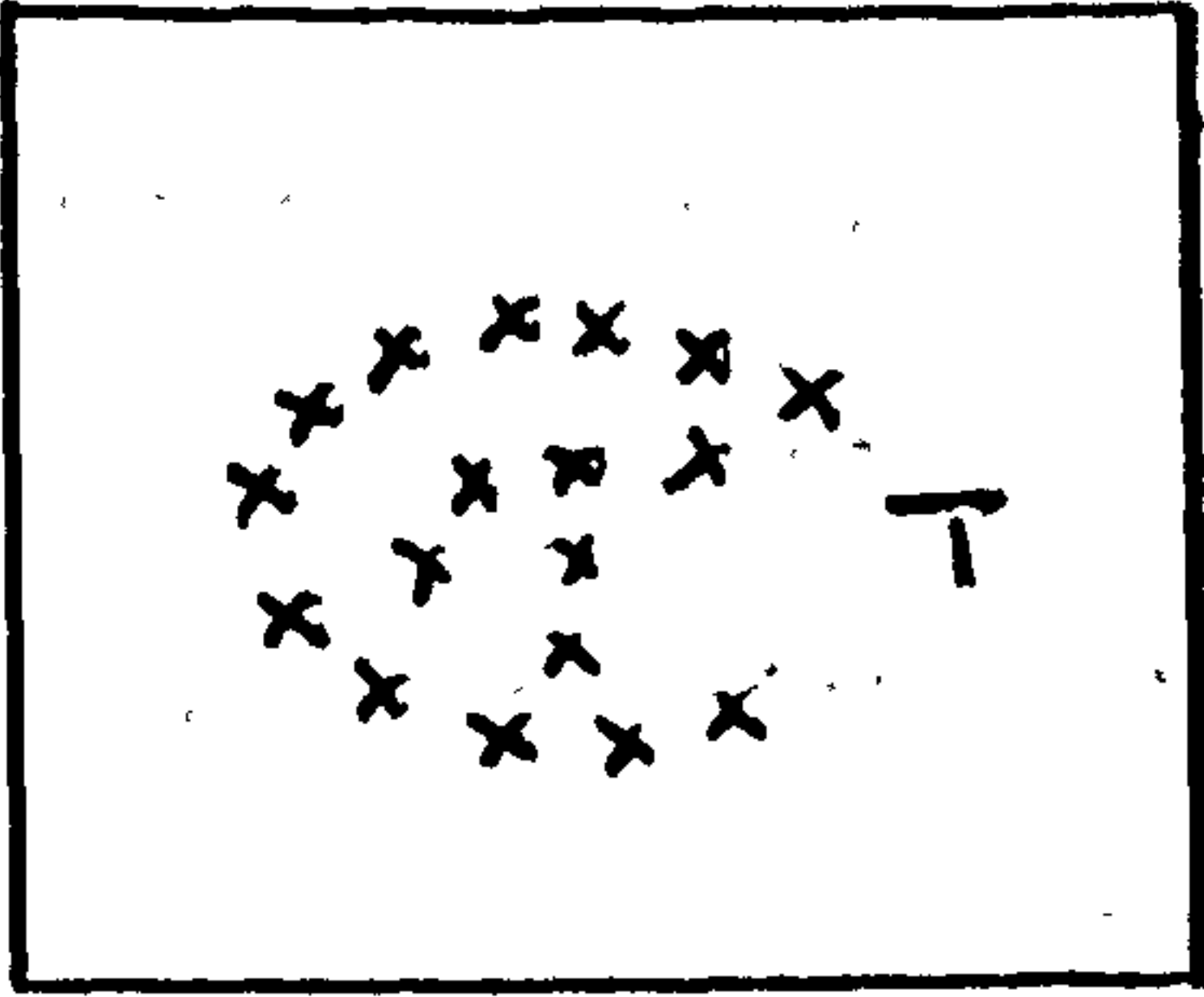
(2)

Up.
Groups.
Role.
Teacher
and
Pupil
talking.



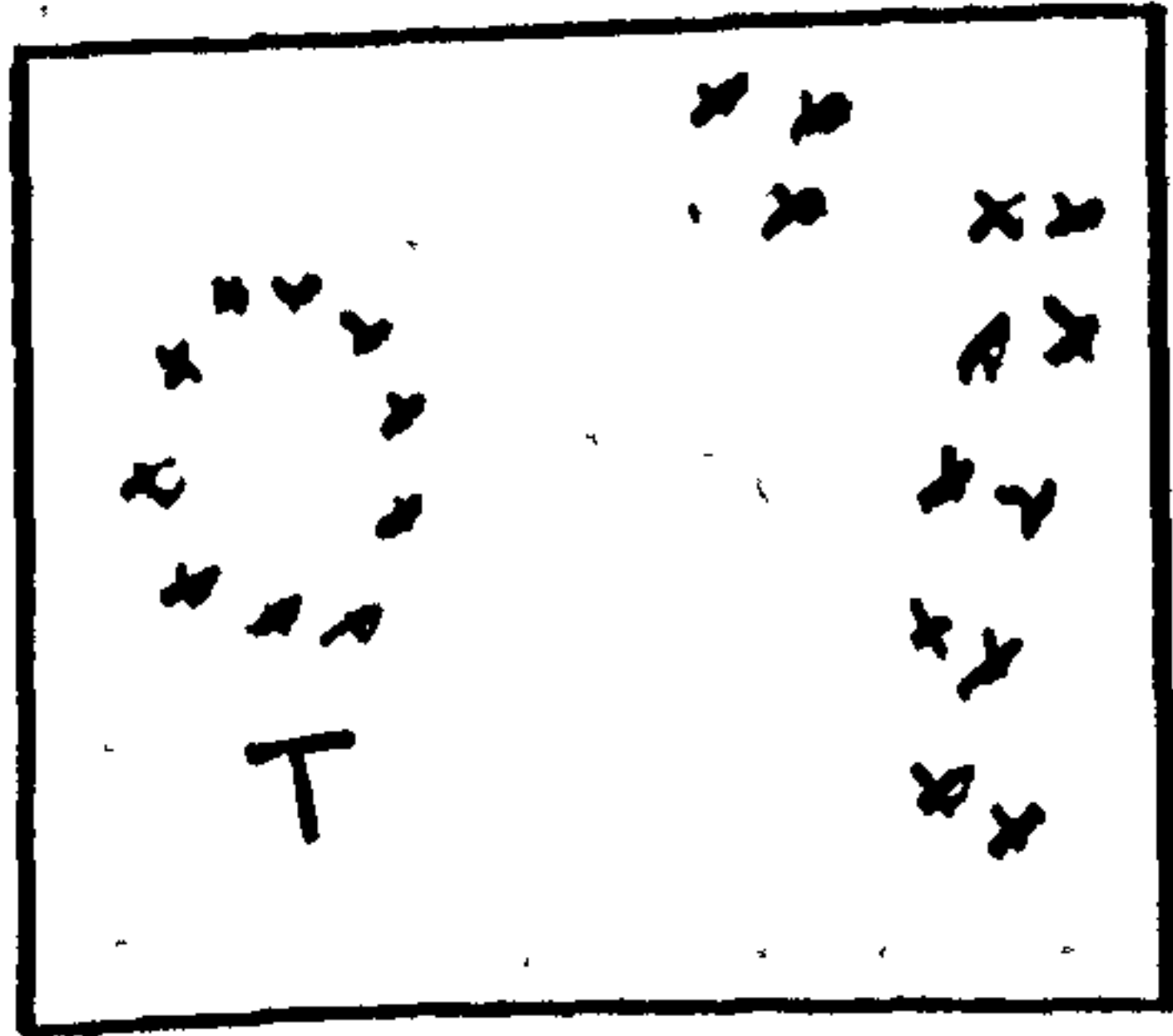
(3)

Up
Whole
class
Role(?)
Pupil
talking.



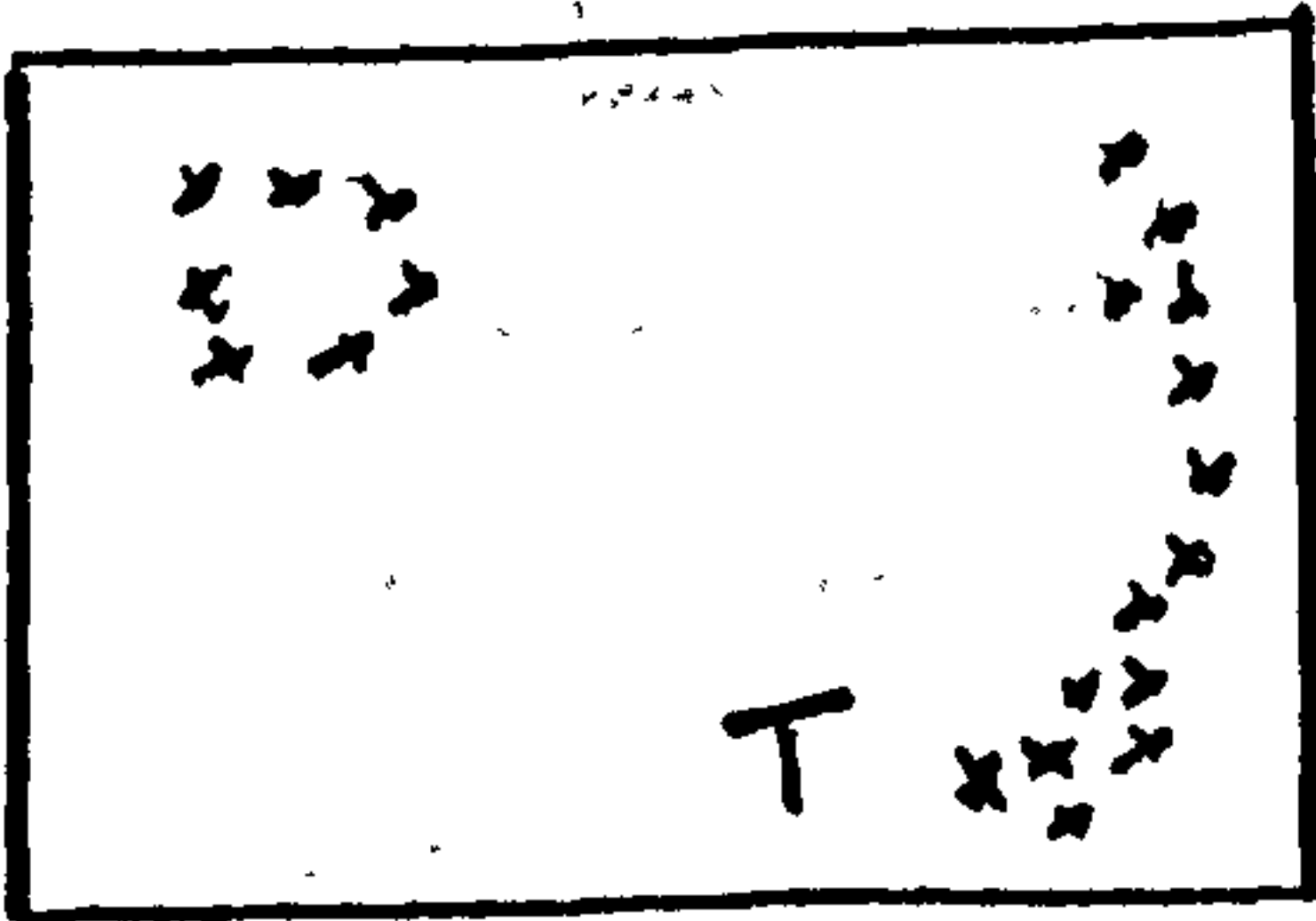
(4)

Up.
Group.
Role.
Pupil
talking.



(5)

Down.
Whole-
class.
Discussion.
Teacher
talking.



TEACHER 17 : INFORMAL OBSERVATION

The lesson was 45 minutes long, and took place in a normal classroom, with chairs and table stacked around the room (the drama studio was being re-floored). The class consisted of 32 first-year pupils, mixed sex. The lesson began with some 10 minutes of exercises and games, involving competing teams: representatives ran around a circle of pupils seated on the floor, with first 'home' to their space the winner. After a hand-shaking and introducing game, the pupils stretched on the floor, and erased all memory of self. They then took on the identity of a space traveller visiting earth, and moved around the room observing this new environment. After some 5 minutes, they were asked to record in writing the new matters encountered; after 15 minutes of this, they were asked to write up their report in a formal manner, for delivery to their masters back home. Five minutes from the end, the pupils gathered together with the teacher, and 1 pupil volunteered to read out what he had written. The lesson then ended.

Perhaps the most significant factor in the work was the fact that it was individual in nature. At no point did the pupils interact with each other, except for during the exercises. When at first the pupils moved into role as alien beings, there was a small buzz of conversation but the teacher quickly urged "There should be nobody talking: one of your instructions (from your masters back home) is, you're not to communicate with any other beings." This immediately removed the possibility of stimulation and knowledge coming from the other members of the class, at least directly. This decision by the teacher appeared to have been taken on a discipline basis rather than a learning basis. Pupils were encouraged to focus their attention on this new world, although this might well have been organised on a group basis, giving mutual support as

well as exchange of ideas. The lesson showed few signs of discipline difficulties - which may have been the result of the teacher's action, but seemed more likely to have been the nature of the group.

The other factor of major significance was that all response, in the lesson, was confined to non-verbal and written, with heavy emphasis on written. The teacher pointed out to pupils that, as aliens, their size and movements might well be different from those of mortals:

"Are you enormous, you fill this room - cramped by it? Or so tiny you only fill a square centimetre?"

"Are your movements quick and jerky, or are they long and slow?"

The pupils picked up on the second of these, and devised unusual methods of movement, including head-over-heels, using hands and rear only with legs folded up, and hopping like a frog. Size they did not appear to follow at all, presumably because display of this was beyond them.

The written form of the expression, however, was far more central to the work. This fell into two 15-minute sections - the first where pupils took notes, the second where they wrote these up in report form. Throughout this time - the half-hour - all pupils were quiet and working hard. There were occasional turnings and gazings, but this was always followed by writing. For example, one girl batted at the skylight cord, until it hit the roof; then wrote in her notes - presumably a description of the action. At one point the teacher left the room for some 5 minutes, but work continued just as before and after. This was despite the fact that their completed work had no assured audience, and the second 15 minutes to a large extent duplicated the first - several pupils appeared to be writing up a final report in the first 15 minutes. Yet there were no discipline problems, and no expressions of distaste. This could have been because of innate interest in the work;

but considering the limited opportunities for developing ideas in content or form, the answer may rather have lain with the pupils' well-mannered response (particularly to a student teacher).

The class attitude towards the work showed several signs of disciplined application, rather than involvement with the work, or any question of the drama taking hold. When exploring the classroom, as aliens, only the most obvious objects were considered: a pen on a desk, the skylight-cord. No effort was made to respond to the texture of materials and objects. Occasionally, the real person showed in minor amusing moves - pretending to jump out of a window, (hands joined in comic-book caricature); or simulated eating of the skylight cord. The teacher made no effort to deepen the work in this respect, or to establish commitment at an early point. The teacher's instructions were brief - "Rid your mind of all previous experiences" - but the pupils' response had not been dramatically prepared for. Likewise, commitment to the work, as distinct from to the teacher, was not built, and there was little motivation to engage in the work beyond customary habits of politeness and obedience, and whatever enjoyment the pupils could take from the work. The exercises, while thoroughly enjoyed, seemed to have little bearing on the work, except that they may have allowed pupils to burn off surplus energy. The conclusion of the lesson appeared to hold few possibilities for reflection or the pooling of experiences, so that pupils were alone, essentially, throughout the lesson. Throughout, it appeared that commitment and reflection were won or lost at the real rather than the symbolic level.

TEACHER 17 : FORMAL OBSERVATION

Lesson Length : 60 minutes

This lesson was unique among those formally observed in that the observer missed the first 20 minutes of an hour-long lesson. During

this time, he was told, the class had been involved in exercises, consisting of sitting and walking in a slouched manner, then an erect manner. This was followed by discussion of character, and such matters as age, mood, clothes. The teacher demonstrated the use of old newspaper as a cricket bat, and the pupils offered other suggestions for ways in which it might be used to represent something else. (At this point observation commenced).

Pupils then collected paper, scissors and tape and constructed various garments/appendages, such as waistcoats, walking-sticks, hats, paper noses, wings, etc., with the teacher asking various people to identify themselves. This was followed by pupils introducing themselves to each other, some more general identification of characters, very brief improvisations between characters, and a last session of identification. The lesson then ended.

There were 3 periods of discussion, all very brief, with the longest (the last) extending over 3 minutes. The teacher commented 5 times and instructed 5 times. Teacher questions dominated, with 36 closed questions asked, and pupils responding 36 times. There were no pupil questions/initiations, no teacher response, no pupil disruptions, 2 examples of teacher criticism (both mild) and no examples of teacher praise.

In-role work occurred on 4 separate occasions, the first being the longest (17 minutes). This was really a preparation period, and of the pupils, A, B and C observed, A was by far the most dominant, with 33, while B and C scored 12 and 13 respectively. There was no non-verbal interaction that could be described as individual - throughout, all pupils were engaged in cutting and preparing their paperwork. In the second in-role example, all pupils were engaged in verbal and non-verbal

work, as they moved around the classroom identifying themselves to each other. The third in-role piece, involving 2 observed pupils, showed fairly even verbal exchanges - 8 and 6 - and simultaneous non-verbal. The final in-role session again involved all pupils in verbal and non-verbal work. Throughout, the teacher contributed 8 questions, 5 comments, and 14 pieces of instruction. Class position charts were 5 in number.

NOTE: The lesson was probably striking for the degree to which the teacher left the pupils alone to work on their material; and the extent to which he dominated exchanges when they came. A better mix between the two might have produced work which showed fuller development.

GAMES, Exercises	:	0
DISCUSSION	:	1. = 1 minute
		2. = 1 "
		3. = 3 "
		—
Total	-	5 minutes
Teacher Comments	:	5
Teacher Instruction:		5
Teacher Questions	:	36 (closed)
Pupil Response	:	36
Pupil Question	:	0
Teacher Response	:	0
Pupil Disruption	:	0
Teacher Criticism	:	2
Teacher Praise	:	0

IN-ROLE : (i) = 17 minutes

(ii) = 3 "

(iii) = 3 "

(iv) = 2 "

Total = 25 minutes

PUPILS

(i) (Group = 3)

Verbal

Non-Verbal

A - 33

All Throughout

B - 12

C - 13

(ii) (Group = Individuals)

Verbal

Non-Verbal

All Throughout

All Throughout

(iii) (Group = 2)

Verbal

Non-Verbal

D - 8

Both Throughout

E - 6

(iv) (Group = 2)

Verbal

Non-Verbal

All Throughout

All Throughout

TEACHER

Verbal

Non-Verbal

8 (questions)

5 (comments)

14 (instructions)

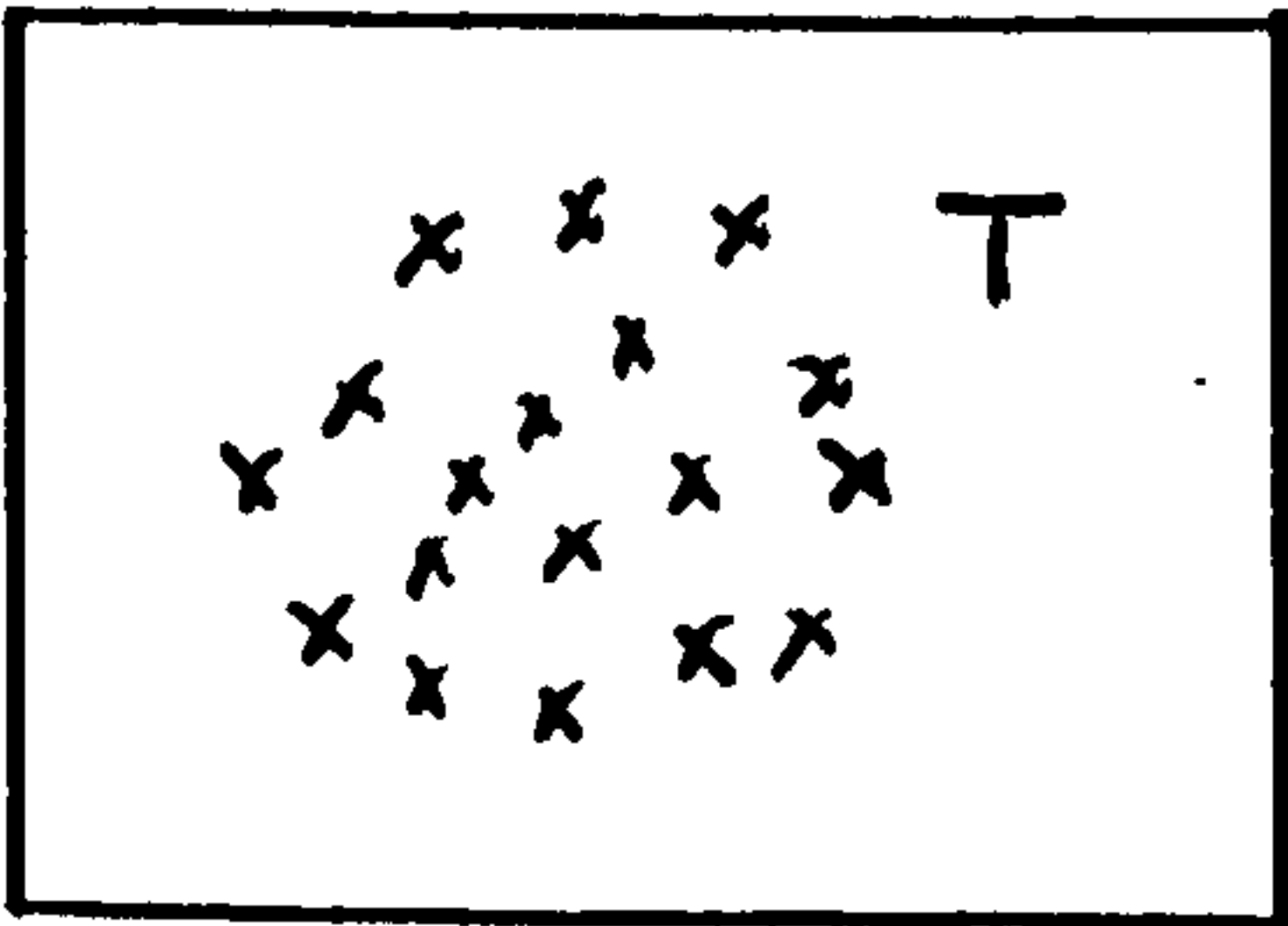
Pupil Role Disruption : 0

Teacher Criticism : 0

Class Position Charts (5)

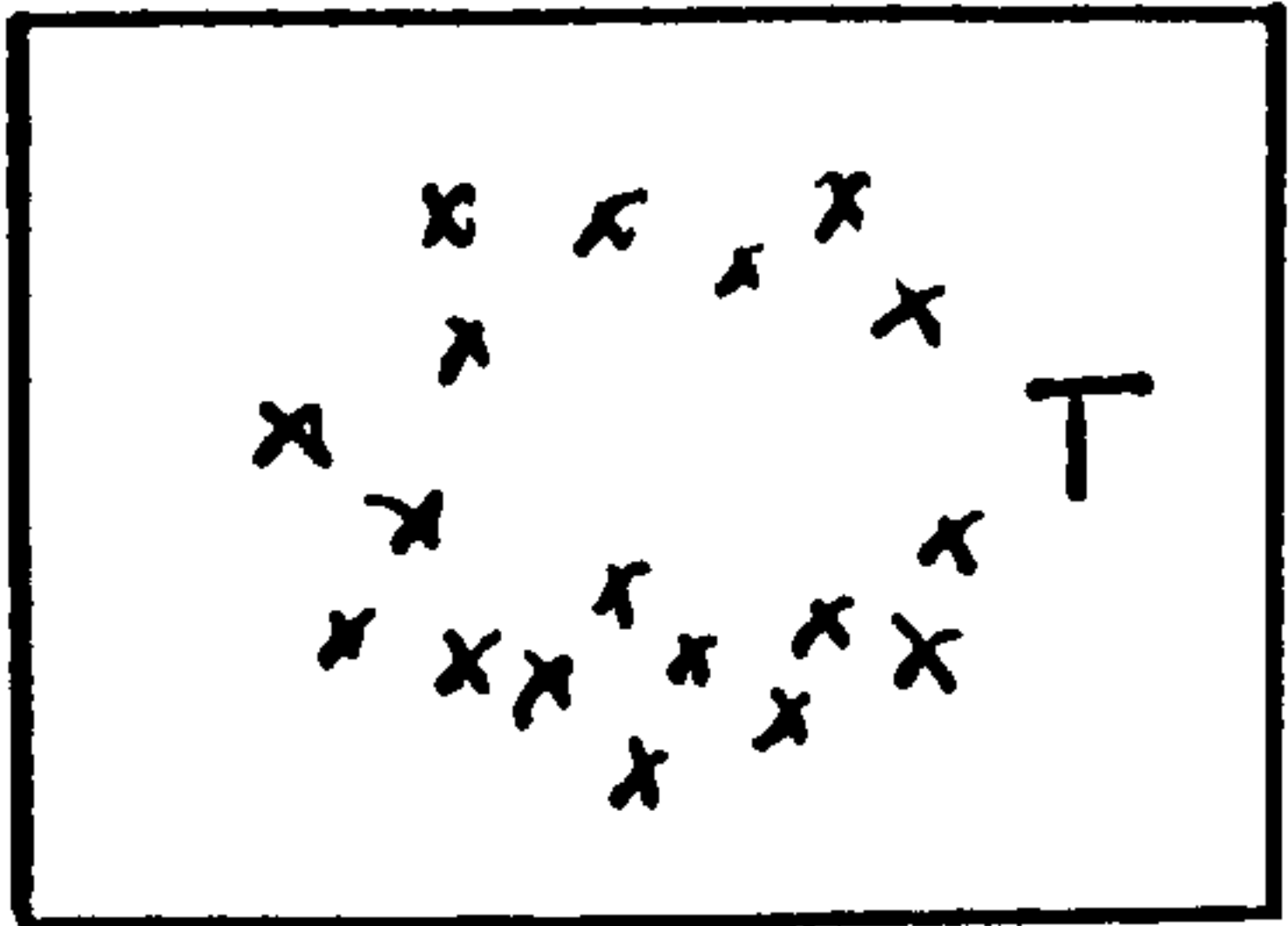
(1)

Down.
Individual.
Role.
Pupil
talking.



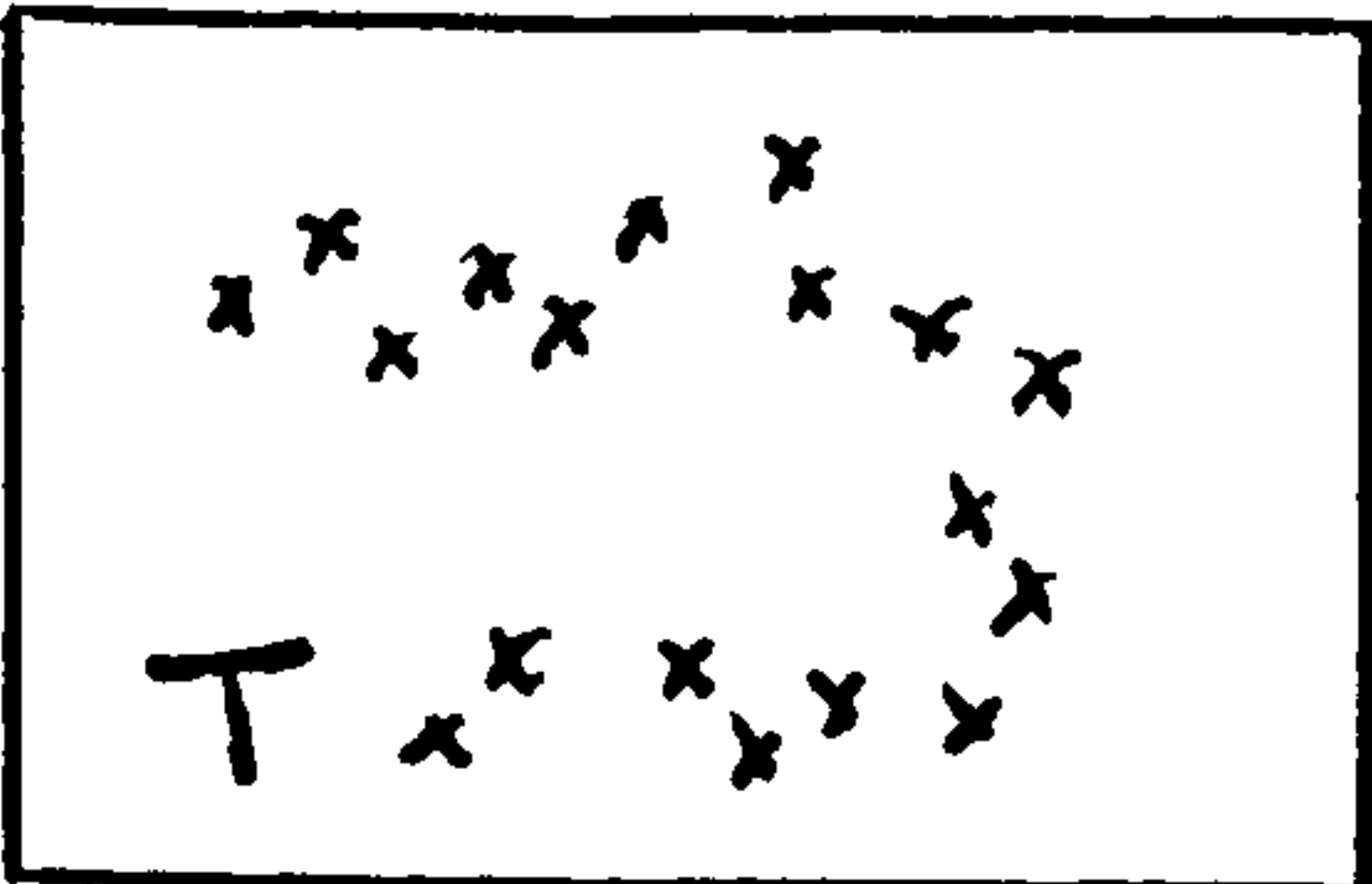
(2)

Down.
Individual.
Role.
Pupil
talking.



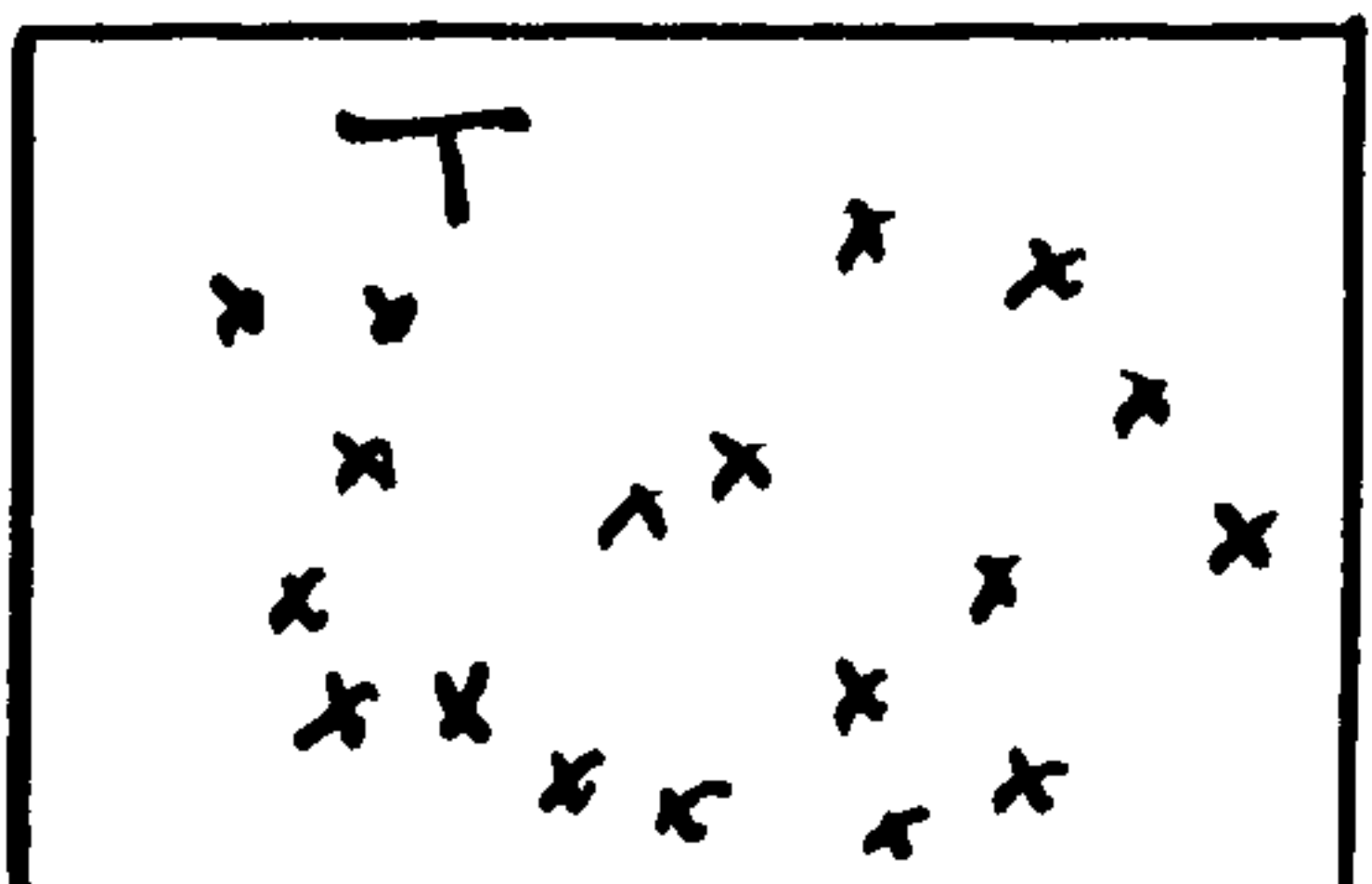
(3)

Up.
Individuals.
Role.
Pupil
talking.



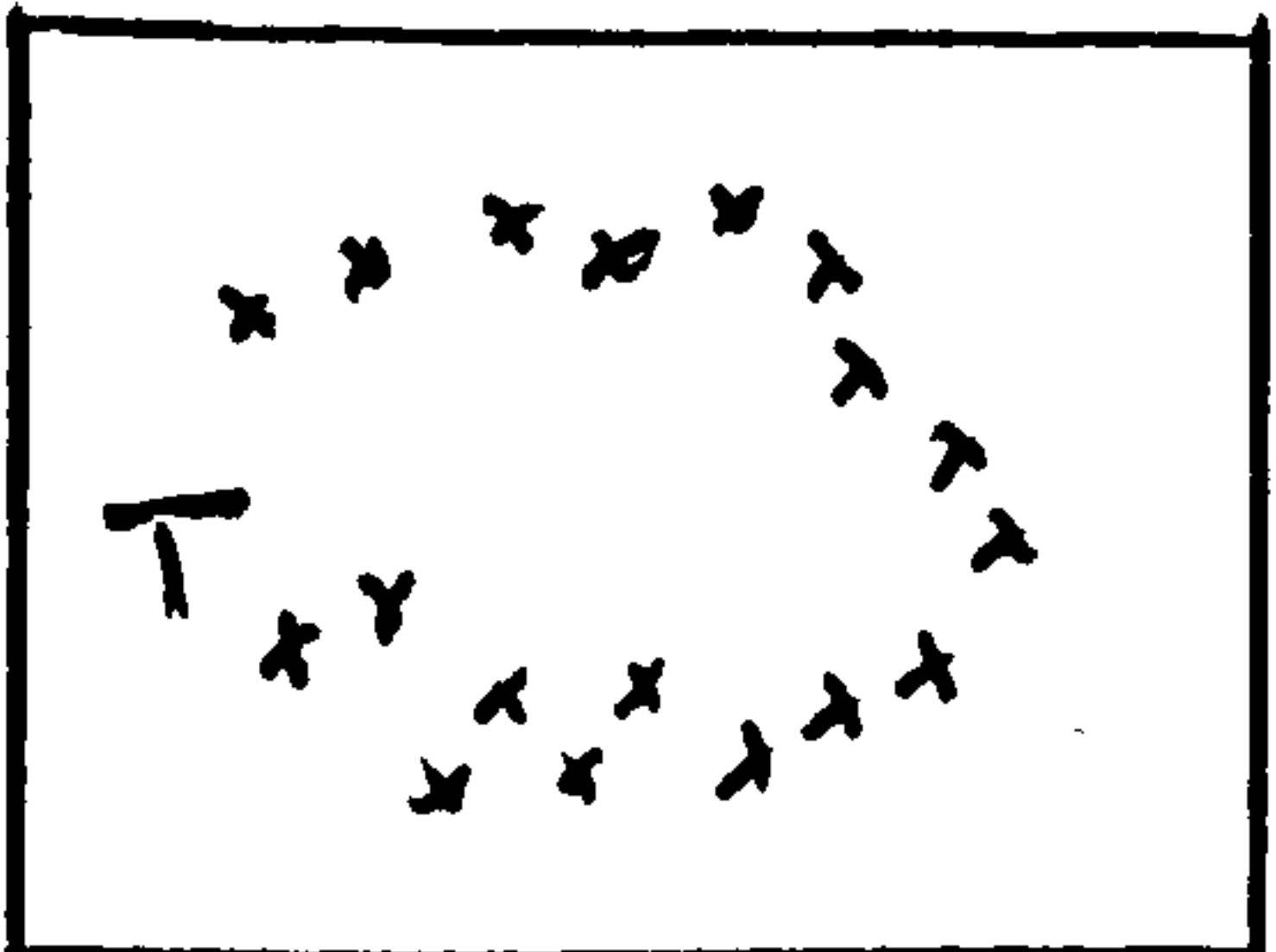
(4)

Up.
Individual.
Role.
Pupil
talking.



(5)

Down.
Individual.
Discussion.
Pupil
talking.



TEACHER 18 : INFORMAL OBSERVATION

The lesson was 50 minutes long and was conducted with 18 second year pupils of mixed sex. The setting was a bare classroom, with several large rostra, bare walls except for one or two notices, and uncurtained windows looking onto a patch of waste ground.

The teacher began with some warm-up exercises, where pupils were asked to move around as different people - PE instructor jogging, old

people hobbling, vandals, traders, policemen. After 5 minutes of this, pupils formed groups of 3, and were given a whispered role to play, as a group, which the rest of the class were to guess. Each performed in turn - food poisoning, vandals, policemen, market-traders, old people. The game of Murder was then played. After 5 minutes of this, pupils enacted their scene from the last week: the entire class, as medieval traders, or nobility, and soldiers, and villagers, and servants. The presentation involved a trader placed in the pillory for selling rotten eggs, a banquet, the poisoning of the Lord Mayor, and the suicide of his killer. The lesson then ended.

The teacher was clearly concerned that the pupils should, through the lesson, gain information, largely in terms of vocabulary. Discussion prior to the banquet scene centred around the difference between a pig's and a boar's head, what the meat of a deer was referred to as ("No, not veal - yes, venison.") The origin of the word "sirloin" was explained, the fact that mead was made on Holy Island, the custom of placing a guest above or below the salt. The teacher pointed up their importance at the lesson's conclusion: "What have you learnt? Can you remember the type of punishment? What types of food did they have at a medieval banquet?" (These matters, in fact, were scarcely referred to during the drama itself.)

A second point of interest was the extent to which the lesson was seen as performance. The entire class was involved, roles having been assigned on an earlier occasion. The teacher acted as initiating and link narrator ("Right. It's three o'clock in the morning, and all the good citizens of the little town of Hamilton are fast asleep, except for the watchman"). The teacher inserted the plot suggestion of poisoning the mayor, which was quickly seized; and likewise suggested that the

class run through the entire piece twice, which they readily did. She spoke of the feast not having "worked" the previous day, and having "worked" today.

This emphasis on performance linked closely with the teacher's control of the action. In the initial exercises, the teacher's tambourine signalled a freeze, and a second beat signalled resumption in the assigned role. The teacher gave the pupils the assigned group roles, and as narrator gave cues for various actions. At points the pupils provided sound effects to the teacher's story ("At 4 a.m. the cock crows" : a profusion of rooster sound) but actions were controlled almost as tightly ("The villagers go sadly home. The tradespeople let out of jail also go sadly home ... The villagers go sadly home, disturbed by the deaths of their lord and lady mayoress" : sounds of weeping.) Pupils showed no signs of chafing under this, but the level of the work tended to be physical and theatrical. Eggs were thrown with relish, "Csh, chsh!" sounds and smiles; people died, were beheaded, fought, were ejected, were kicked, in a way that might have happened in medieval times, but happened here with a frequency and a lack of earnestness which suggested more commitment to play than work. Teacher comment was reserved for factual correction (Would venison go well with ice-cream?) and to develop the plot (additional detail in the poisoning episode - which crime was never fully explained beyond the fact that the mayor was not very well liked, not even by his wife). The theatrical element was best seen in a group of girls, one of whom found reasons for fainting on at least four different occasions, but always in the same back-of-hand-to-brow fashion; while their dialogue ("What would Daddy say?" - re rotten eggs; "Oh Latonia, speak to me!" - to swooning girl) was delivered in tones of posh horror.

Real relationships, in several cases, appeared to dominate. This was seen in the work of the girls mentioned, who appeared to be friends, enjoying the sight of each other as grand ladies, because they were keenly aware that this was acting; but more especially in one sturdy boy who to some extent terrorised the class. He insisted that he would announce the various dishes; he saw part of his duties as watchman to kick passersby; he threw out and beheaded with keenness uncalled for. Briefly, he reduced much of the work to the level of mild bullying, behind a thin veil of role. The others in the class, even his victims, seemed to quite enjoy his antics and remarks, and much of the humour of the work involved him. At no point did the teacher attempt to control or direct this destructive energy which threatened anyone who approached the work in a different spirit.

The teacher's relationship with all the pupils appeared to be warm and agreeable ("You did well there - give yourselves a clap") and they responded to the chance to do the piece one more time with immediate enthusiasm. The use of role-play as an introductory game might be seen as beneficial, in that several of the roles (e.g., market traders), could lead directly to the central work; however, the game-like tone at this early stage of the lesson may have carried over to infect the work itself.

The narrator-role gave the teacher firm control of the lesson's direction from within the drama; however, the emphasis on plot left little room or time for reflection, or building belief in the parts. The villagers, for example, had moved from their beds to market to the pillory, all inside two minutes. During discussion, likewise, concern appeared to be with matters of plot or performance:

"Did you think the feast worked OK?"

"Yes, except the chitlins were a bit hard!"

"Can we do the whole thing through?"

"YES!!"

In this lesson, the enthusiasm of the pupils was harnessed to working with the material in a playing way, with some attention to rather self-parodying acting. At no point did the pupils appear to be caught up in the drama itself, and at no point did the teacher intervene to promote depth in the work.

TEACHER 18 : FORMAL OBSERVATION

Lesson Length : 40 minutes

The lesson began with a series of exercises, some involving tag, some relaxation. A brief discussion, regarding the form of farming in medieval times, followed after which pupils in groups worked as serfs, while the teacher moved from group to group as tyrannical overseer. A brief discussion, regarding running away, and including a reading of such an incident, followed. This was followed by pupils moving about in the character of the runaway boy, while the teacher did a commentary of what was happening. A brief discussion followed this, at which point there was A TEN MINUTE BREAK FOR THE OBSERVER. On return, there was a short game of Murder, and the lesson ended.

Thus there were games on 2 occasions - the first for 6 minutes, the last for 1 minute. There were 3 separate discussions, the first 7, the second 4 and the last 1 (perhaps suggesting that discussion was used to build belief and involvement). The teacher commented on 8 occasions, and instructed on 8. Questions were evenly divided - 16 closed and 15 open. Pupils initiated questions just 5 times, with the teacher responding 3 times. There was no pupil disruption, no teacher praise, and there were 2 examples of mild teacher criticism.

There were 4 separate pieces of in-role work - 3, 1, 3 and 3 minutes respectively. In the first, in a group of 3, only pupils A(3) and B(1) were seen to interact verbally, while all 3 contributed non-verbally (working at the harvest). The second involved all pupils, and all interacted simultaneously so coding was "All" for both verbal and non-verbal. (Note: this was a limitation of the observation system). The third and fourth examples in-role were coded "All" for verbal and non-verbal. There was no pupil role-disruption, and 1 example of teacher criticism. There were 4 class position charts.

NOTE: Outstanding was the pupils' physical and verbal interaction as a whole class. At the same time the teacher had a firm grip on the shape of the lesson, with few examples of pupil initiation.

GAMES, Exercises	:	1. = 6 minutes
		2. = 1 "

		—
Total	-	7 minutes

DISCUSSION	:	1. = 7 minutes
		2. = 4 "
		3. = 1 "

		—
Total		12 minutes

Teacher Comment	:	8
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Teacher Instruction	:	8
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Teacher Questions	:	16 (closed)
		15 (open)

Pupil Response	:	35
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Pupil Question/ Initiation	:	5
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Teacher Response	:	1 (brief)
		2 (developed)

Pupil Disruption	:	0
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Teacher Criticism	:	2 (mild)
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Teacher Praise	:	0
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IN-ROLE : (i) = 3 minutes
 (ii) = 1 "
 (iii) = 3 "
 (iv) = 3 "
 —
Total 10 minutes

PUPILS

(i) (Group = 3)		
	Verbal	Non-Verbal
	A - 3	All Throughout
	B - 1	
(ii) (Group = All)		
	Verbal	Non-Verbal
	All Throughout	All Throughout
(iii) (Group = All)		
	Verbal	Non-Verbal
	All Throughout	All Throughout
(iv) (Group = All)		
	Verbal	Non-Verbal
	All	All

TEACHER

	Verbal	Non-Verbal
	3 (Comments)	0
	4 (Questions)	
	3 (Instructions)	

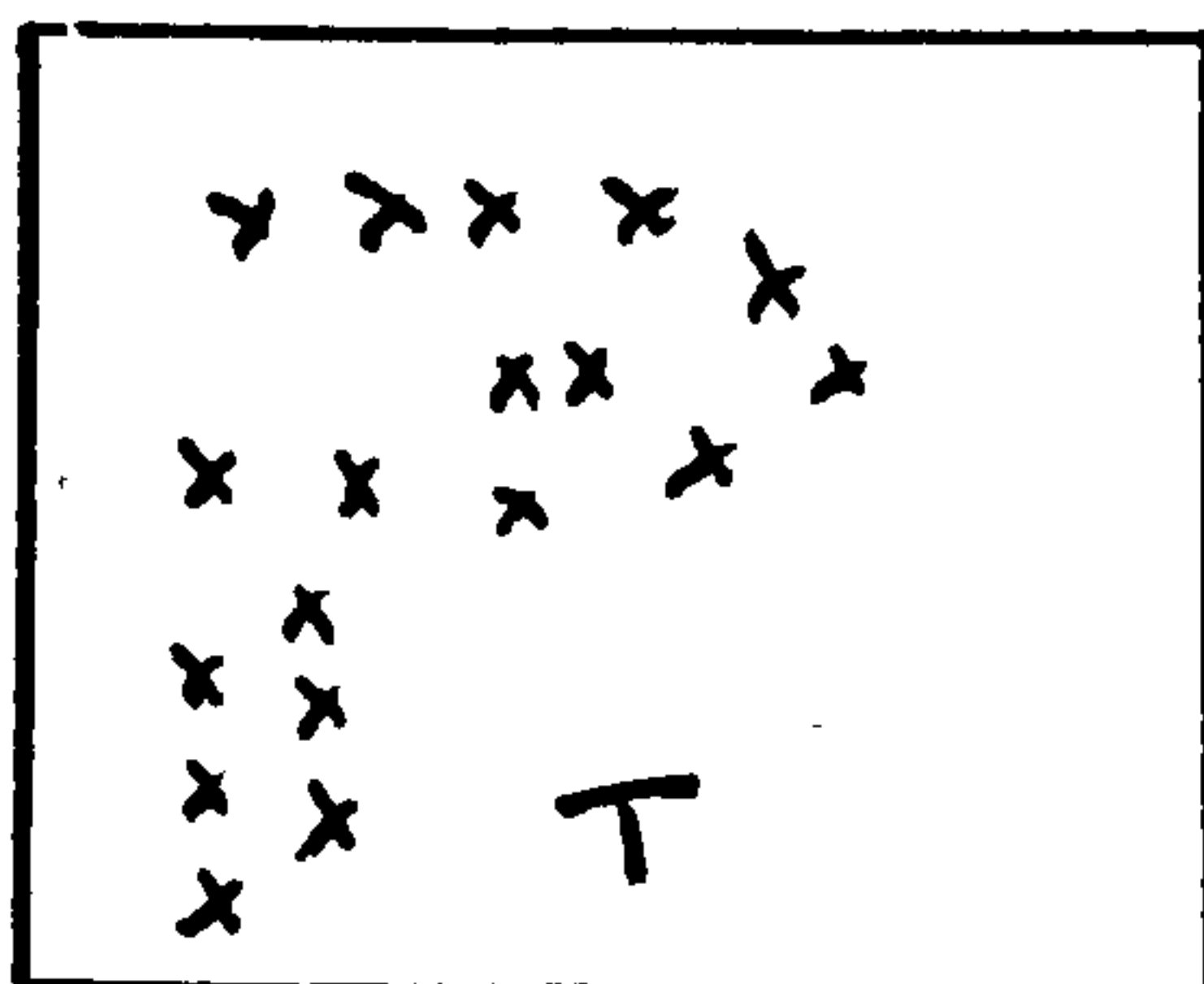
Pupil Role Disruption : 0

Teacher Criticism : 1 (mild)

Class Position Charts (4)

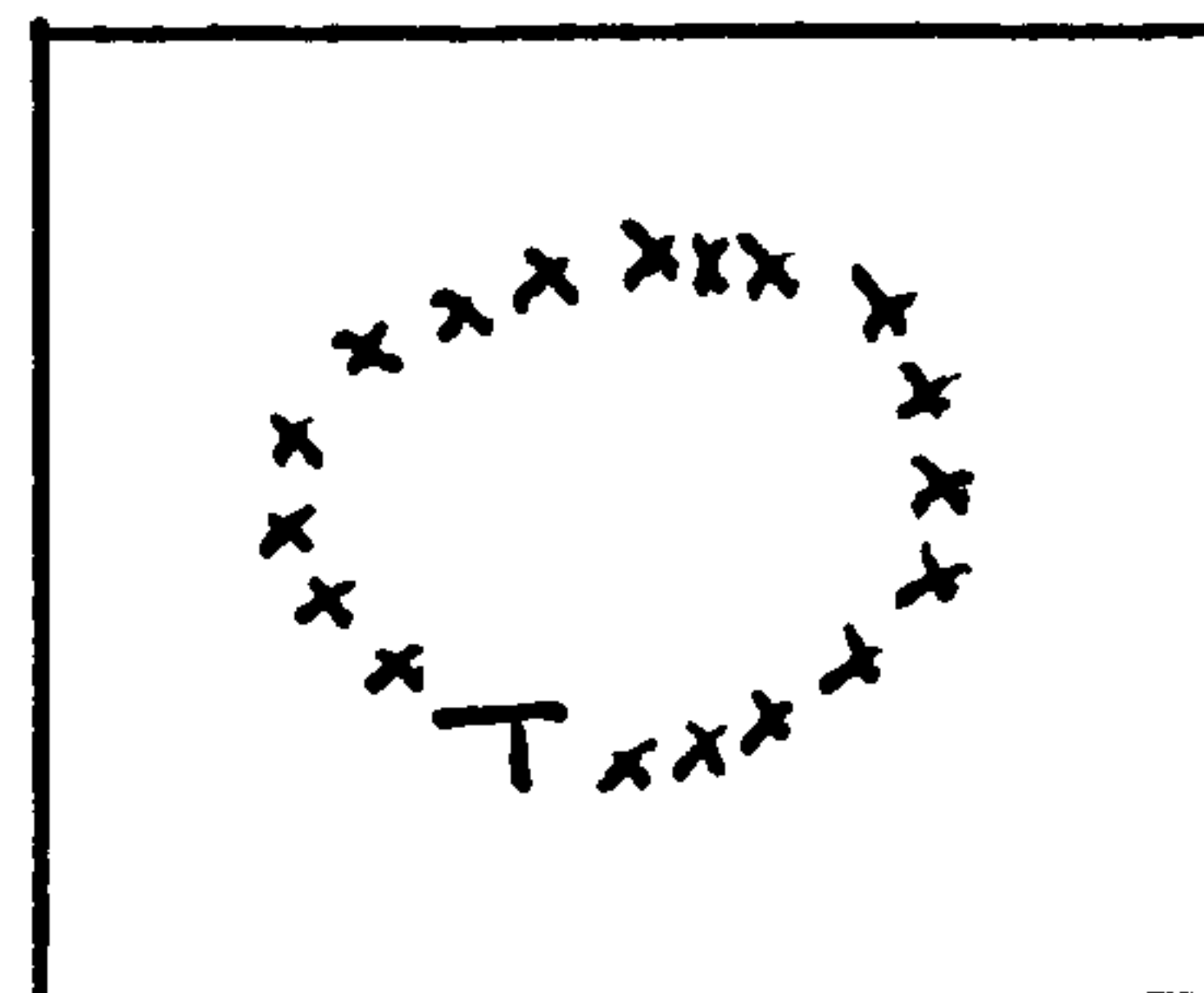
(1)

Up,
Whole-
class.
Exercises.
Pupil
talking.



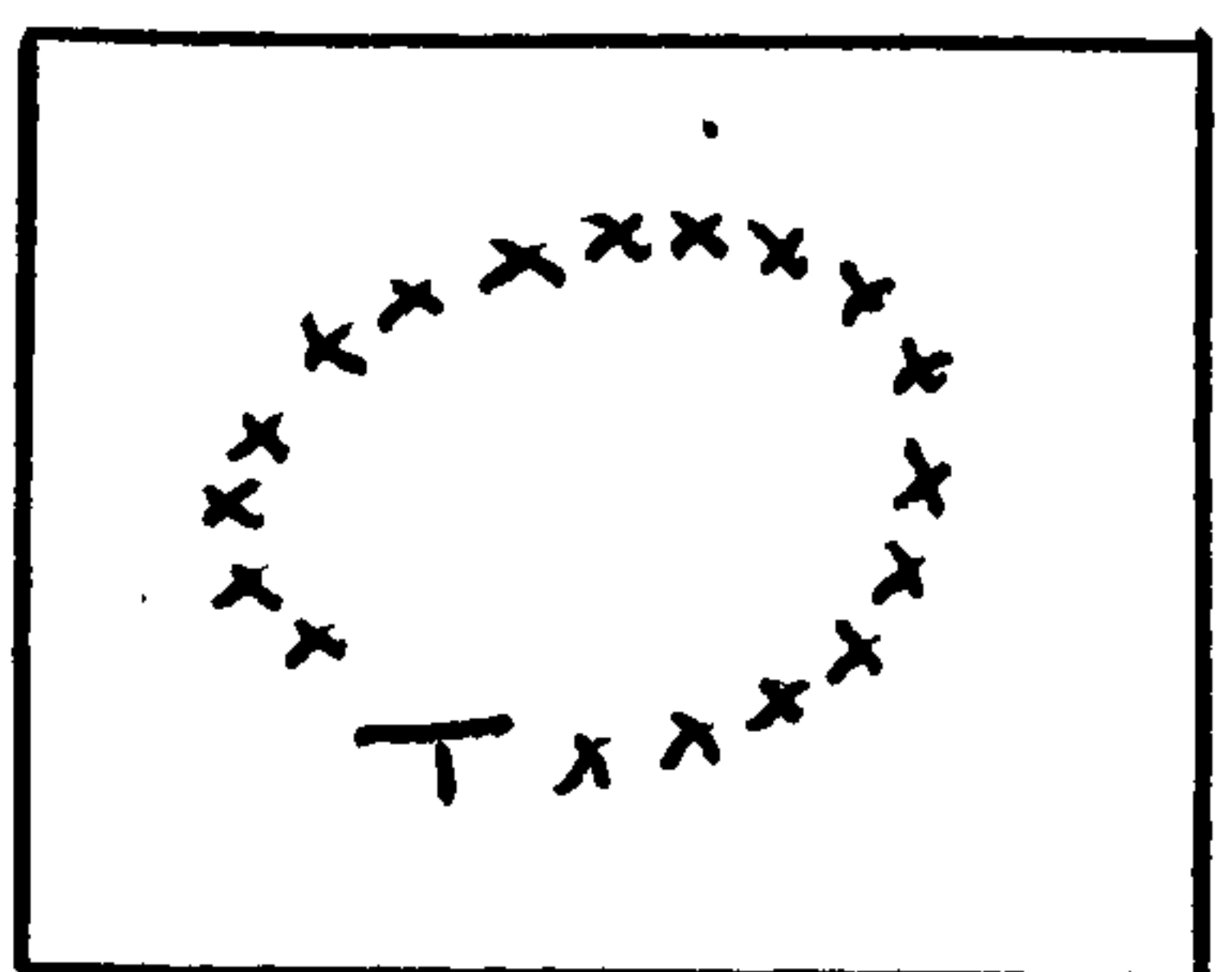
(2)

Down.
Whole-
class.
Discussion.
Teacher
talking.



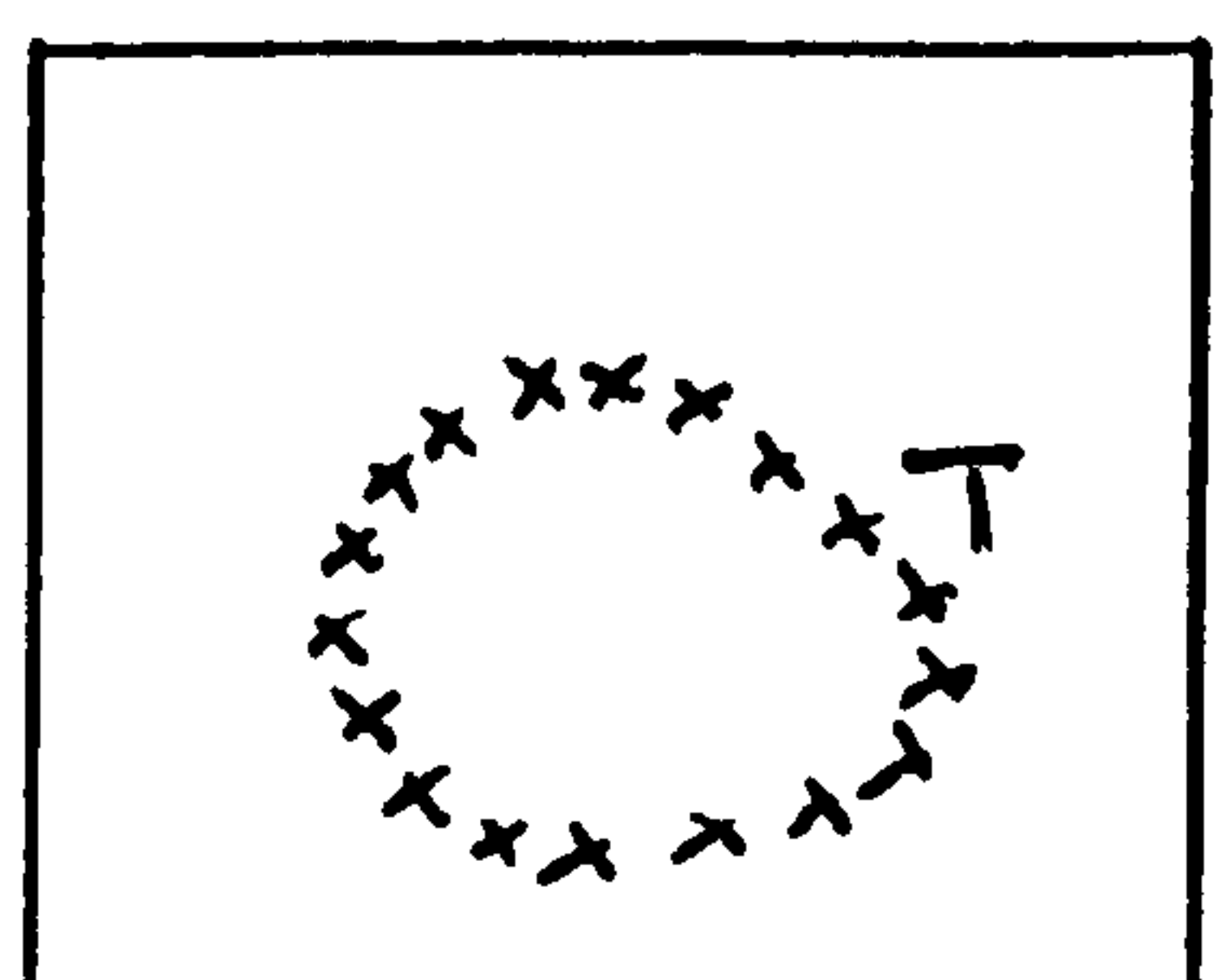
(3)

Down.
Whole-
class.
Discussion.
Teacher
talking.



(4)

Down.
Whole-
class.
Discussion.
Teacher
talking.

**TEACHER 19 : INFORMAL OBSERVATION**

The lesson took place in a drama studio - an old, smallish hall, with adjoining offices and storage, and blackout facilities and lights. There were approximately 20 fourth-year CSE pupils involved, mixed sex, and the lesson extended over some 45 minutes. Work was made difficult at times by the sound of playing from an adjoining music area. Two teachers were involved in the drama work.

The lesson began with the teacher and pupils recalling the work they had been engaged in the last day, which was to culminate in the breakdown of a character. Various efforts were made to sketch in the lead-up to this breakdown. Finally, the teacher suggested that the village women's reaction to a boy not off at war, when he might have been, would be the focus. The class then divided in two, with the teacher taking the boys for their vision of what the war might be,

and his assistant teacher the girls and the white-feather boy. The "soldiers" were observed, as they allocated rank, roles, and planned an assault movement. When rostra and covers and chalk had laid out the terrain, and movements had been decided, the lesson ended, with pupils clearing away materials.

The nature of the work appeared to have its origin in the opening moments. The teacher established a friendly, cheerful rapport almost immediately ("Not a bad turnout, first thing on a Monday morning") and exchanged banter with a reluctant pupil who claimed not to be there, but at home with flu. The teacher reminded them of the general nature of the work the last day, and asked repeatedly "What's the problem?" Other comments such as "We've got to build up to the breakdown", "Were we nearly there at some stage?" elicited polite attention, but little involvement from most pupils, who sat quietly. Soon the teacher decided to push the work in a particular direction:

"Is there the possibility of something happening somewhere between this lad - too young to go to war, but keen to go - and women of the village? (Pause) Now let me think. Any ideas?"

"What would your reaction be, if you saw this young lad walking around, and him the age for war... Would you just ask where he was going? ... Go on, you're on the right lines ..."

The class was now at the point where they were trying to guess what the teacher was driving at, or thinking of. Convinced that they will not develop if he tries to persuade them to come up with ideas, the teacher is imposing his own shape for the lesson on them.

This emerged even more clearly - or its effect did - when the pupils got to their feet, some fifteen minutes into the lesson. The boys responded enthusiastically to the opportunity to arrange rostra,

chairs, and sheets of cloth into position, representing mountains, etc. A stream was drawn along the floor, and a bridge. A leader was elected or decided on, and various numbers assigned to each of the group, and the form of the attack decided. At least 80% of the pupils showed active and excited interest in this part of the work. The teacher helped it forward by asking such questions as "What's that there?" "What's that going to be?" All this planning and action, however, was at a strictly practical level. There was no question of pupils taking on the role of a particular character, or living through the experience and discovering from that. The emphasis was firmly on performance. The teacher appeared to have directed attention in this way, starting with initial concerns, and more particularly just prior to this battle-preparation scene, when he urged the pupils to try to come up with something "that represents war, while events at home go on." Given the suggestions "soldiers", he asks:

"What else?"

"Getting ready for battle".

"That's be interesting ... all right - what else?"

What does everybody need before going into a battle ... so that they can find out where they're going?" Etc.

The questions are firmly limiting; from this verbal limitation, aiming at practical answers, the pupils take their cue, and work on the material in a practical way.

This lesson thus provided yet another example of a class where pupils were positive in their attitude to the work, and energetic in their physical involvement, yet the work remained at the kind of level that one would associate with a football team preparing for a game. The real relationship of the pupils and the teacher was always dominant - at no stage did the class work in role. At one point, the teacher asked the "general" of the soldiers what his name was. "Sir, don't know" was the reply, with an

embarrassed smile. The teacher did not press this (wisely, it appeared) and urged the pupils instead to "get your terrain sorted out," which they willingly did, to the point of chalking in labels of "mountains", "bridge", etc. The extent to which this concrete-props element in the work could have been used was seen in the "water supply" allocation. This consisted of a small hole cut in a covering sheet, spread over a rostrum. "Water supply" was written in, and several pupils were struck by its black, water-like appearance, and made swift, slightly humorous scooping and drinking gestures. The physical element clearly was encouraging belief and the teacher might, had he chose, have deepened it, starting at this point. On the other hand, a "bridge" was drawn across the chalked-out river, and much merriment was made of the fact that it was the width and length of only one and two shoes respectively. Here the pupils were responding in a literal fashion, as real people, to the absurdity of the real situation. The drama had not taken hold.

The gains from this work must likewise have been at the real level. These may well have been considerable - warmer rapport with the teacher and each other, a sense of satisfaction in tackling a common task, association of drama with enjoyment. None of the benefits, however, appeared to be derived from drama working at its essential symbolic level. While it is quite possible that future lessons might develop the work further, to this symbolic level, the observed lesson itself did not. There was commitment to the work; but because of the strong teacher-control of its shape, and the emphasis on the factual, the kind of reflection possible when the drama exerts its power was impossible.

TEACHER 19 : FORMAL OBSERVATION

Lesson Length : 2 hours

The lesson was held in a bare hall, with some rostra, and curtained windows. Some 20 fifth year CSE pupils, mixed sex, were involved. The first half of the lesson consisted totally of games: first, Star Turns, with boys and girls in opposing teams, and 2 pupils attempting to convey in mime the title of a given film, TV show, record; the second, a group of 5 pupils, involved in an action (lovingly, sexily, etc., on request) which the team was to identify. The second part of the lesson involved the pupils in a continuing story, of 30 seconds each, involving elements of a Greek myth recently dealt with. This was followed by an enactment loosely based on this story, and was finally performed for the teacher. (Or rather teachers, as there was an "assistant" teacher working with the pupils as well).

Games and exercises occupied 33 minutes of the lesson. This was an unusually high level, even for a 2-hour lesson. Discussion took place on 3 separate occasions, the longest being 6 minutes. The teacher commented on 3 occasions, and instructed on 7. He offered 3 questions that were closed, 2 open (a very low total of 5: a result, one imagines, of the fact that so much time was spent in games or pupils working alone as a group). The pupils responded on all 5 occasions. Pupils did ask questions and initiate 8 times, and the teacher responded on 6 occasions, always briefly. There was no pupil disruption and no teacher praise; and just 1 example (mild) of teacher criticism.

There were 3 in-role sessions: 14, 19 and 5 minutes, respectively. In session 1, each pupil in turn (with 2 dropouts) contributed verbally to the story. In session 2, involving preparation for the story

enactment, pupil 6 was dominant, with 17 verbal contributions, although there were considerable contributions by others). In the non-verbal, there was little recorded - Unk scoring 8 and C, D and All getting 1.

In the third session, the presentation, C contributed 2 verbally, D contributed 2 and Unk contributed 16. There were 13 non-verbal contributions, coded Unk. There were 3 examples throughout of pupil role-disruption, and 1 of teacher criticism. There were 9 class position charts.

NOTE: The two most striking features were the length of time given to games (approaching 30% of the lesson) and the infrequency of teacher-pupil discussion. From a positive viewpoint the limited discussion could be said to support the notion that the teacher was using the art-form rather than preparing for it or looking back on it; on the negative side it could be suggested that he had missed opportunities for deepening the work.

GAMES, Exercises : 1. = 33 minutes

DISCUSSION : 1. = 6 "
2. = 3 "
3. = 1 "

Total 10 minutes

Teacher Comment : 3

Teacher Instruction : 7

Teacher Questions : 3 (closed) ...
2 (open)

Pupil Response : 5

Pupil Question : 8

Teacher Response : 6

Pupil Disruption : 0

Teacher Criticism : 1(mild)

Teacher Praise : 0

IN-ROLE: (i) = 14 minutes
(ii) = 19 minutes
(iii) = 5 minutes

PUPILS

(i) (Group = All)

Verbal	Non-Verbal
$A^1 - A^{10} = 1$	0
$B^1 - B^9 = 1$	

(ii) (Group = All)

Verbal	Non-Verbal
C = 17	C = 1
D = 8	D = 1
E = 5	Unk = 8
Unk = 29	All = 1
All = 3	

(iii) (Group = All)

Verbal	Non-Verbal
C = 3	Unk - 13
D = 2	
Unk = 16	

TEACHER

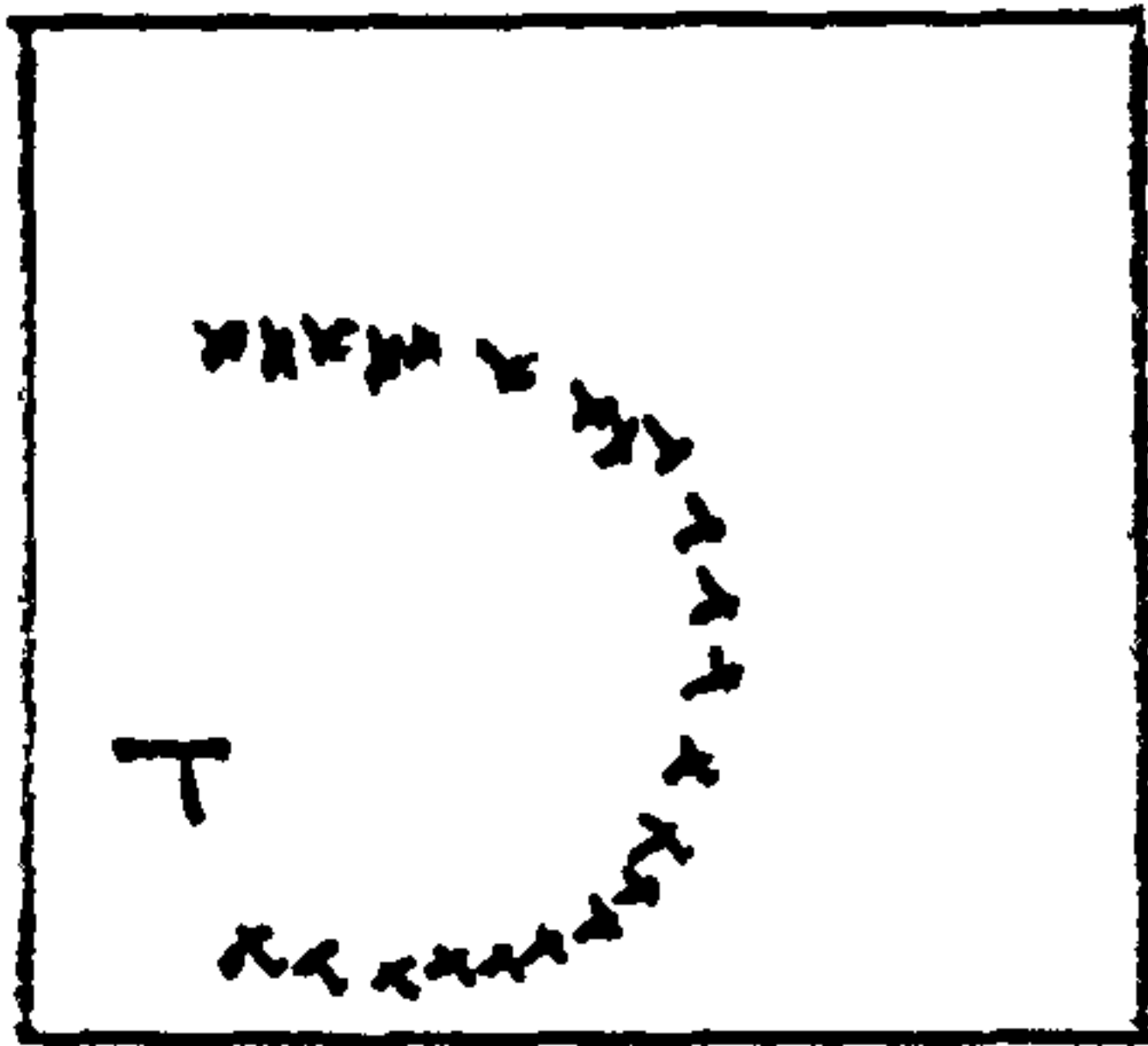
Verbal	Non-Verbal
19 (Comment)	0
2 (Questions)	
1 (Instruction)	

Pupil Role Disruption : 3 (verbal)
Teacher Criticism : 1 (mild)

Class Position Charts (9)

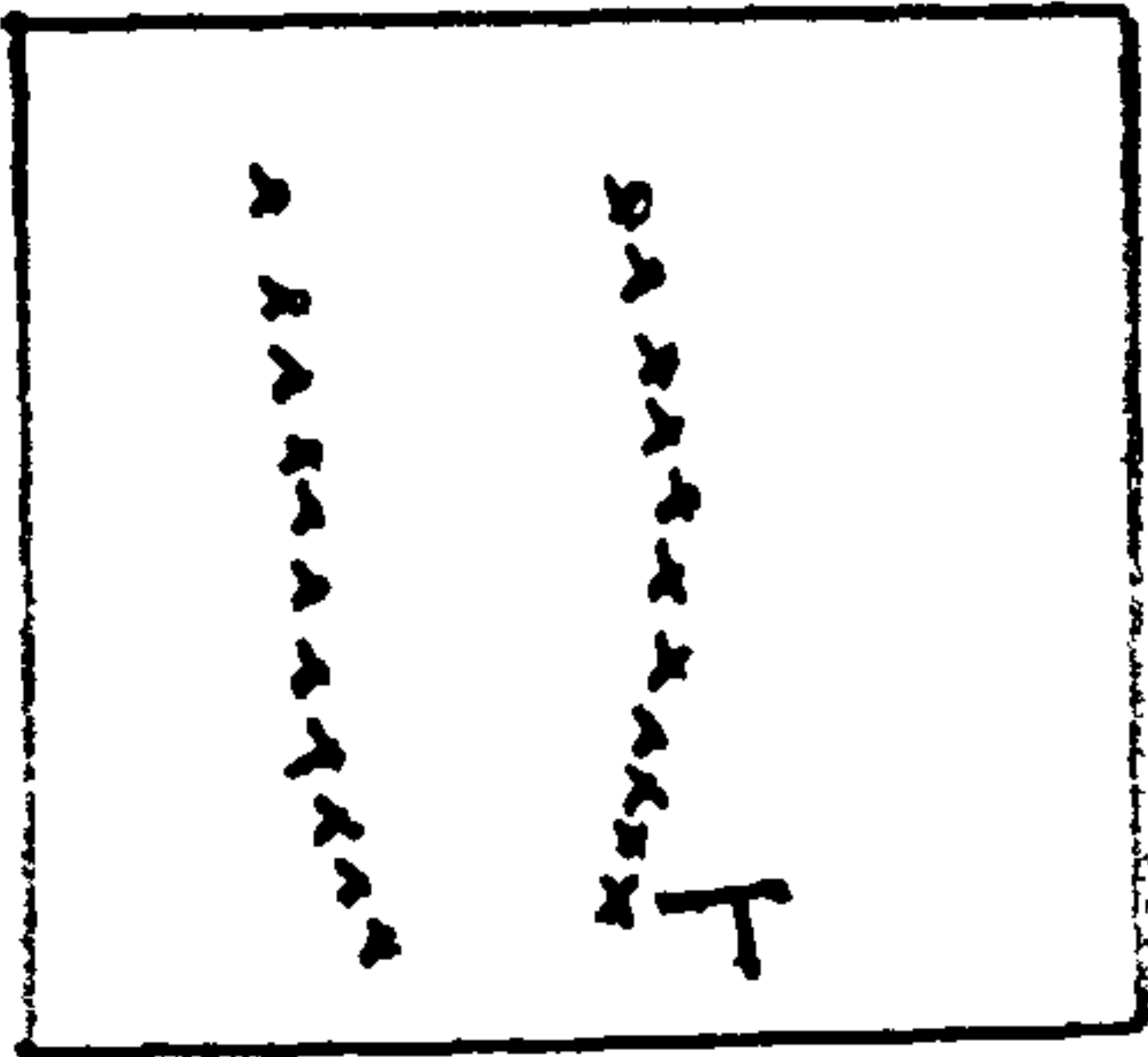
(1)

Down.
Whole-
class.
Discussion.
Pupil
talking.



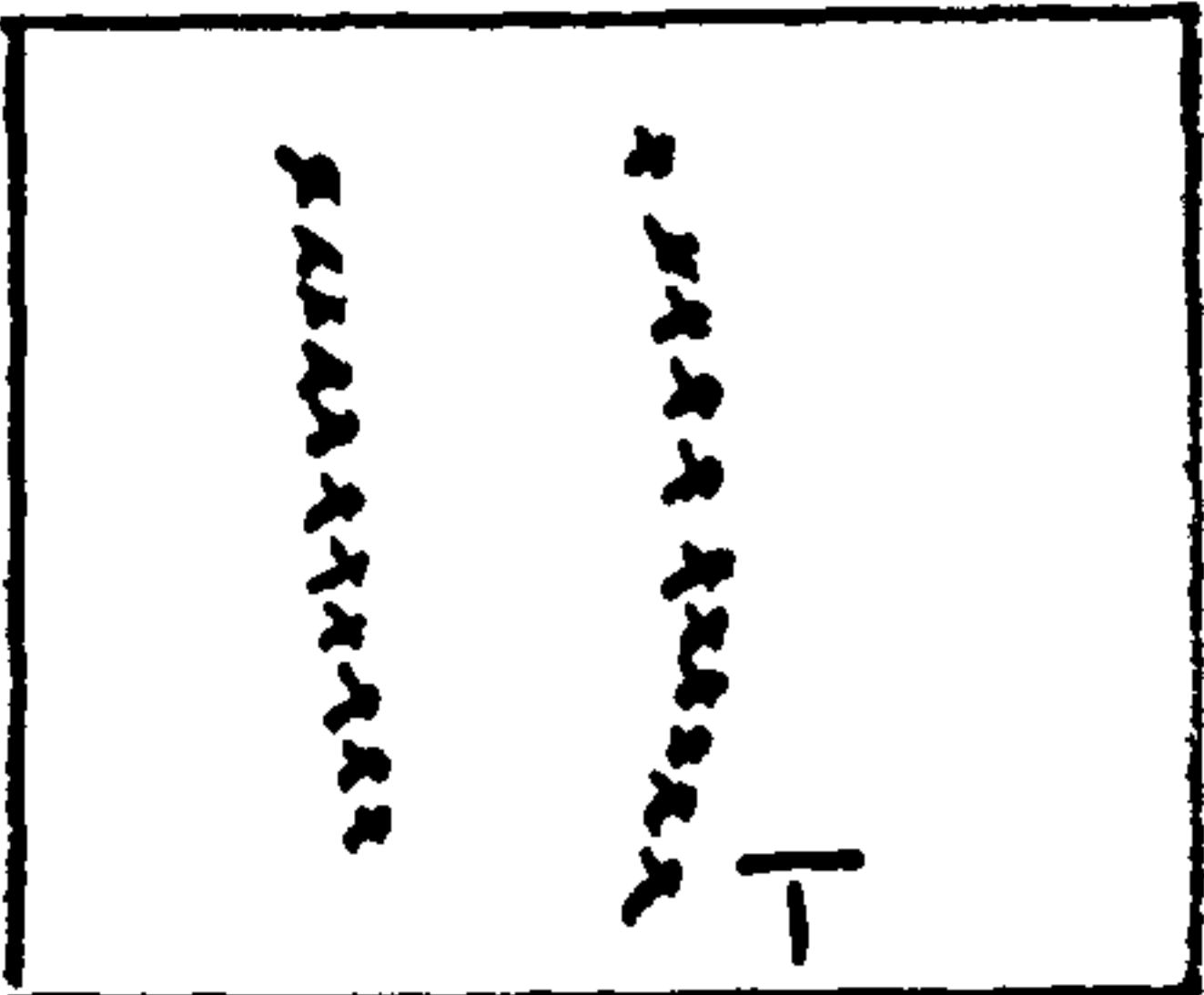
(2)

Down.
Whole-
class.
Games (Role).
Pupil
talking.



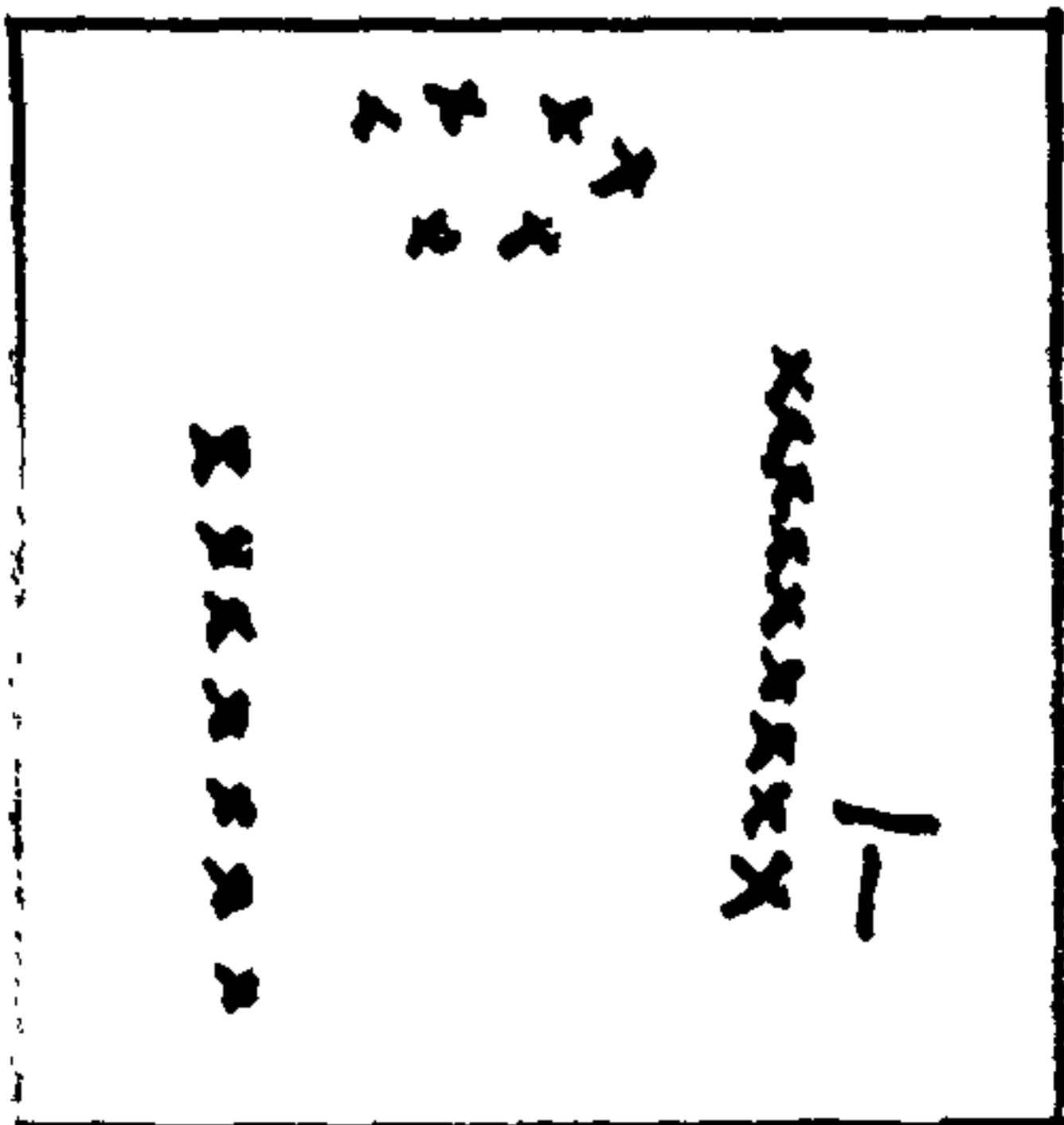
(3)

Down.
Whole-
class.
Games.
Pupil
talking.



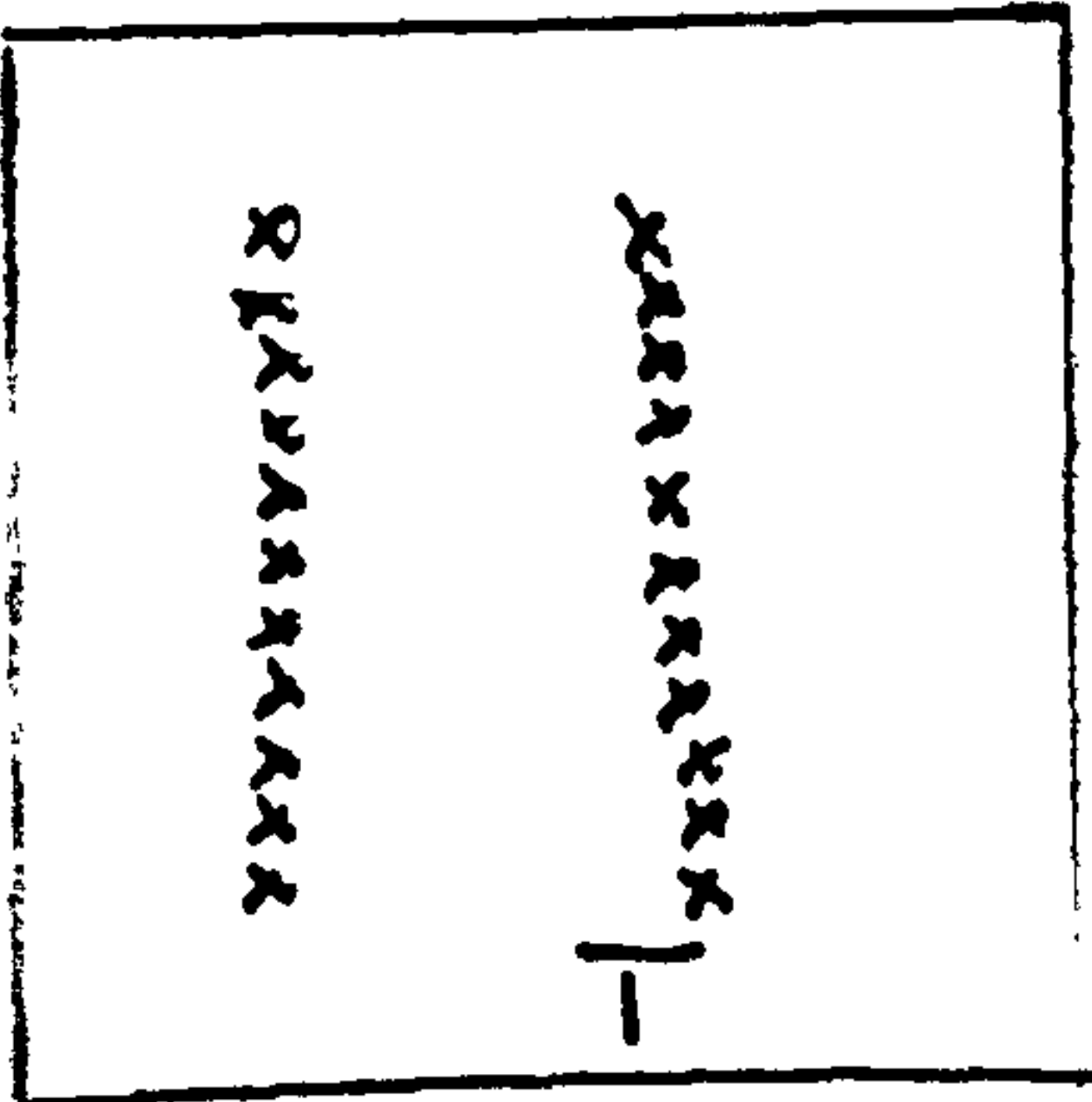
(4)

Down (*Up).
Whole-
class.
Role
(Games).
Pupil
talking.



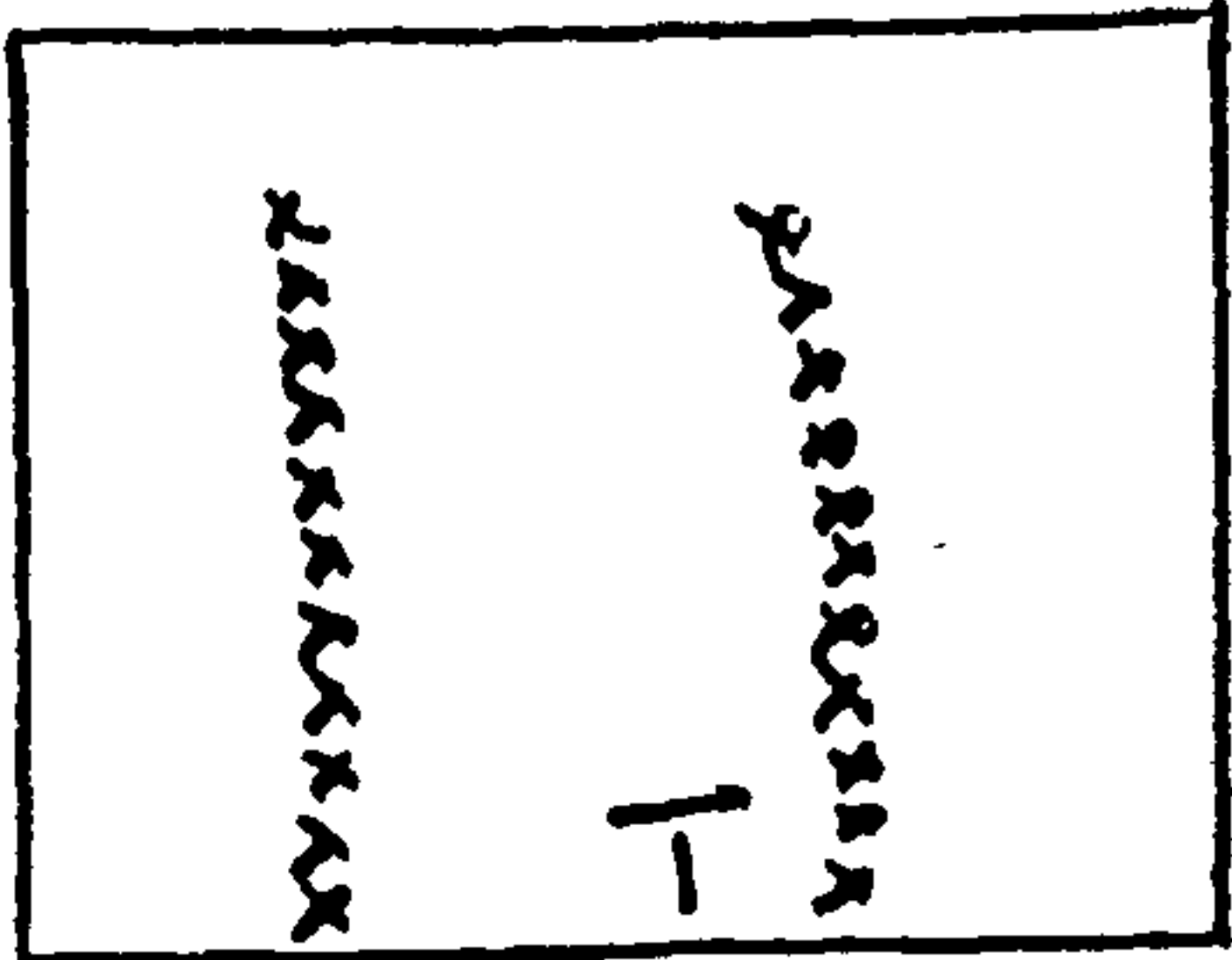
(5)

Down.
Whole-class.
Discussion.
Pupil
talking.



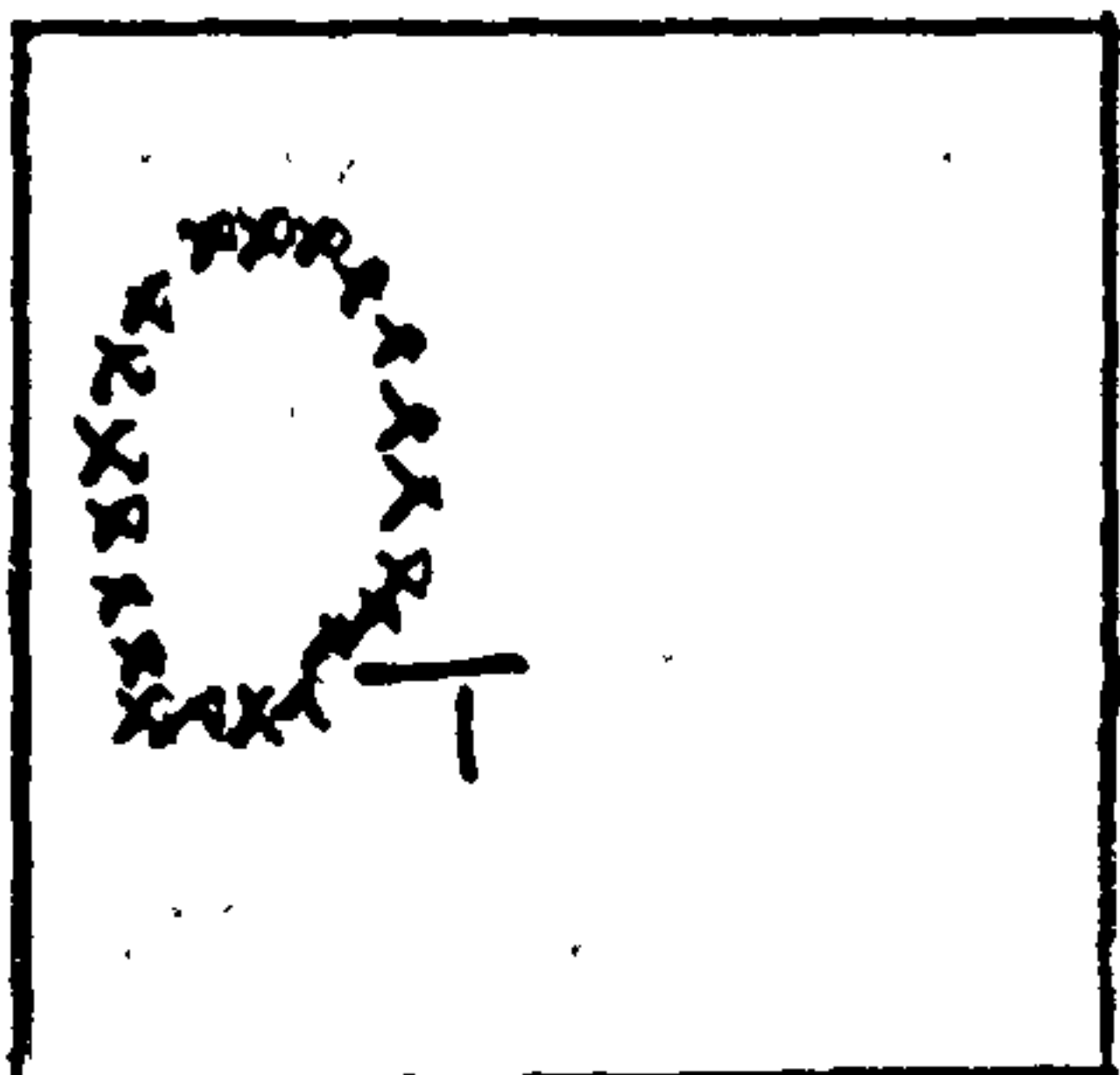
(6)

Down.
Whole-
class.
Role.
Pupil
talking.



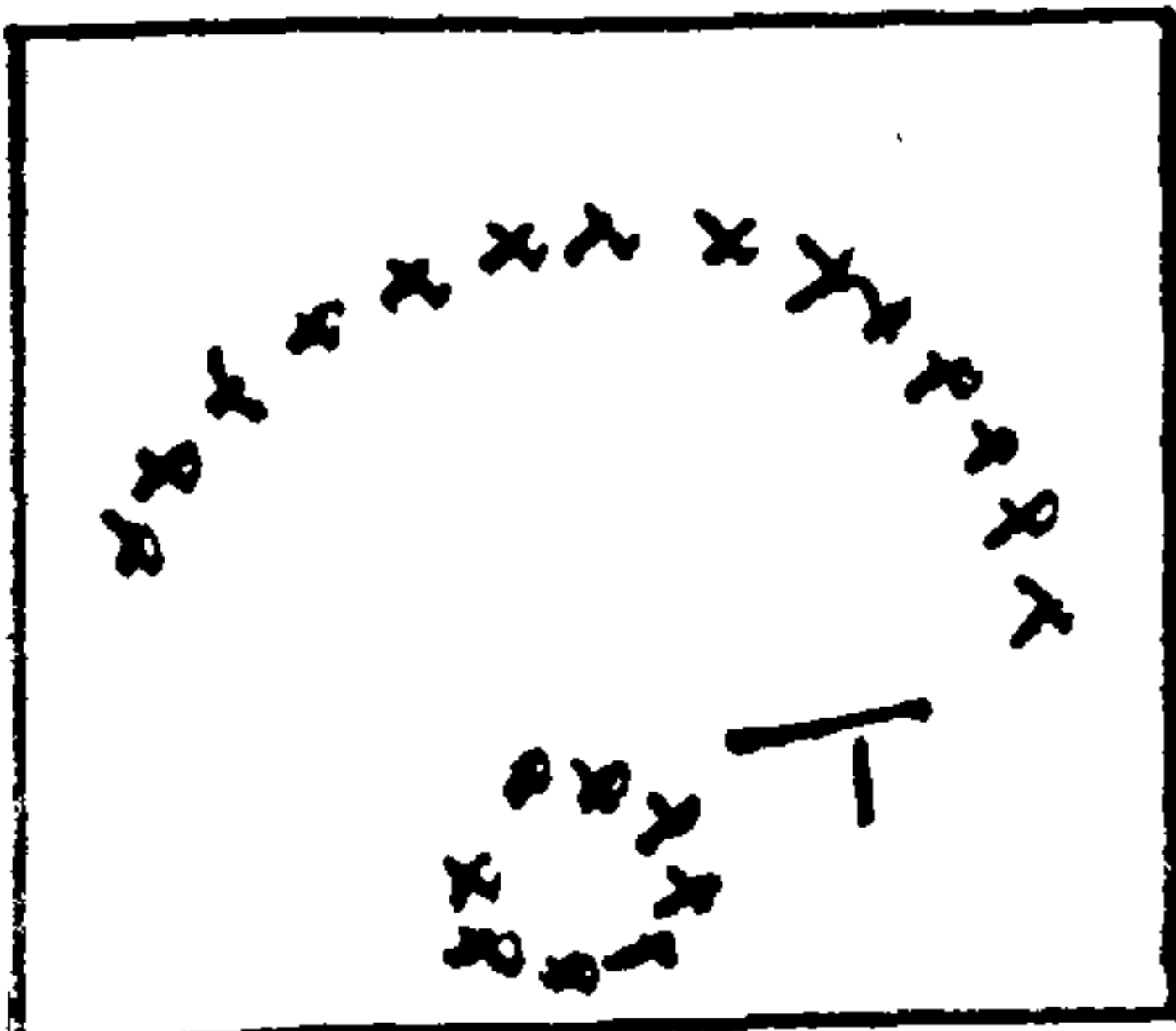
(7)

Up.
Whole-
class.
Discussion.
Teacher
talking.



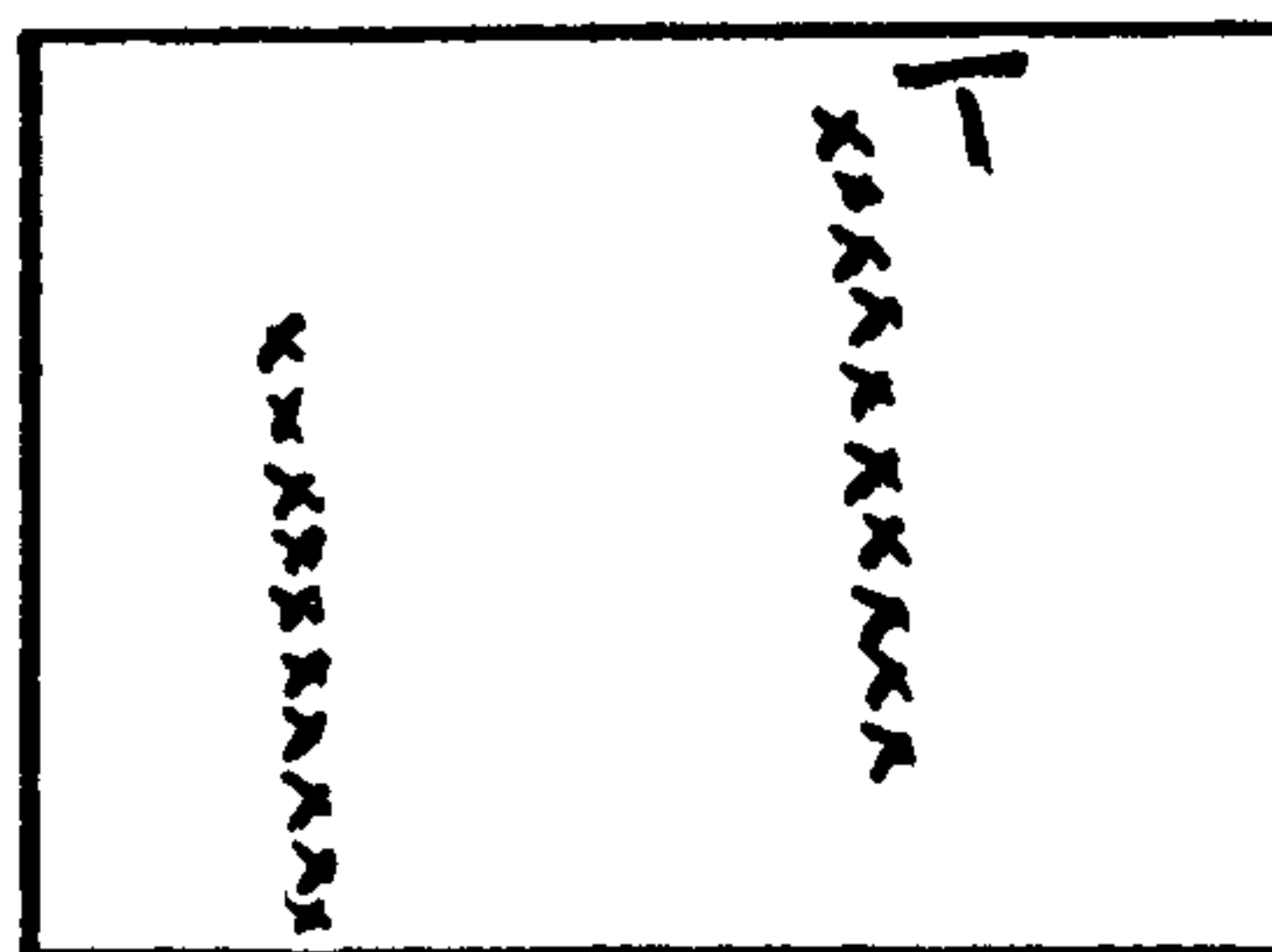
(8)

Up.
Whole class.
Discussion.
Pupil
talking.



(9)

Down.
 Whole-
 class.
 Role.
 Pupil
 talking.



TEACHER 20 : INFORMAL OBSERVATION

The lesson lasted 35 minutes, and was held in an L-shaped classroom, with stacked chairs around the sides and bare walls. The class consisted of approximately 30 first year pupils (11 years old, approximately) of mixed sex. The work began by the teacher reminding the pupils of last week's work, then having them involved for some 10 minutes in warm-up games - variations of tag, mainly. The class then divided into groups of 5, usually, with the task of deciding what kind of land they lived in, what kind of problems they would encounter, what use they would make of their slave-servant. The teacher moved from group to group, encouraging and urging focus on aim in the work and organisation. After some 10 minutes, the class was called together, told to interact in a market place scene, picking up information from each other. The groups did this - boys and girls working almost totally separately - and with at one point the teacher becoming involved in the action, with the girls. A few minutes before the lesson's end, the teacher urged each group to consider if their status had changed in the course of the lesson. Shortly afterwards, the lesson ended, with pupils stacking chairs and tables away, and a few girls talking to the teacher.

Once more, the personality of the teacher, and his relationship with the class, dominated the lesson. From the start, this was apparent : the teacher spoke of the last day's work, involving a light:

"What else did we know about the light". "You controlled it!"

"Yes! Aha!" (Laughter).

As the keeper of the light, the teacher was the subject of considerable investigation - but as teacher rather than character in the drama. At one point, he was mobbed (ostensibly because the light had gone off, and no longer exerted power over them) to a point where he fell from his chair to the ground - much to the glee of the class. All his assailants were girls.

It was also noticeable that much of the emotion generated lacked (in Gavin Bolton's term) integrity. This was seen in the construction of a car, by one group, using chairs and tables: the delight was in the superiority this gave them over the others, and the pride in their chair-creation. When others did something similar, there were clear signs of resentment. Response, then, was not to the situation, with the "big lie" accepted, but to their own cleverness, and the enjoyable feeling of being in a "car" seat, and being driven away. The justification was, that they were interested in selling the car, in the market. Swank commands of "Drive on - not for sale" and "Drive on, drive on!" added strength to this impression. The same tendency was evident in the work of several of the boys, who used chairs to "drive" around the room. Likewise, there was much emphasis on chair use and arrangement ("Don't just stand there, do something"); and who was going to be slave ("You're my slave." "No I'm not!" "Slave, come on!").

This tendency to respond to the physical in the work, and in a superficial way, was not minimised as much as it might have been by the teacher. In the attack-on-the-teacher incident, the teacher's cry of "Slave, protect me!" encouraged rather than limited the laughter.

Another relevant factor may have been the sorts of instructions which the teacher offered, although this might have been due to some extent to the observer's incomplete understanding of the work leading up to this lesson. Instructions such as "Decide what kind of problems

you are going to encounter, what use of your servant" encouraged rather factual work - although this might have been excused on the grounds that the pupils were young. It also encouraged a formlessness in the work, in that the pupils tended to move in a somewhat circular fashion, rather than towards a goal. This lack of tension combined with the personality of the teacher may have explained the high level of laughter and what verged on physical horseplay. In the final minutes of the lesson, the teacher appeared aware of this and urged pupils to decide what change if any had occurred in their status. Pupils showed little signs of this kind of reflection - there was still a great deal of shouting within groups, pushing, laughing, falling to the floor. One girl slid along the floor on her hands and knees, clearly enjoying the sensation, and showing no obvious connection between her action and group work.

In a sense it might be said that the teacher's fatherly attitude to the pupils hindered the work. His gentleness and concern for them was obvious throughout - in his voice, in his gestures, his easy touching movements. But the other side of this was that work remained at the play level throughout, with pupils at no point engaged in the solving of testing problems, nor caught up in the power of the work. What benefits the lesson contained were in terms of enjoyment for the pupils, and the development of group relations in playing and enjoying together.

TEACHER 20 : FORMAL OBSERVATION

Lesson Length : 20 minutes

The class was notably small - just 15 pupils, half the class being absent with flu. The lesson began with the teacher and pupils playing a tag-game. Pupils were then reminded of space-work they had done the

last day, and were asked to create a space situation, using either mime, words or a combination (improvisation). After 10 minutes of this, with the teacher moving from group to group, the class rejoined, and a short discussion of the work's effectiveness was held. The lesson ended with the teacher urging the pupils to think about the best way to arrive at decisions regarding what work to do.

Games occupied just 2 minutes. Discussion was held at the beginning and the end of the lesson, and on each occasion lasted just 4 minutes. The teacher commented 6 times, and instructed 8. He asked 11 questions, 9 of which were closed. The pupils responded on 10 occasions. Pupils themselves initiated on 11 occasions, and the teacher responded briefly on 7. There were 4 instances of (mild) pupil disruption, 3 of them physical. There were no teacher criticisms, and no teacher praise.

The in-role work lasted for 10 minutes. In the observed group of 3 boys, pupil A contributed 14, B 11 and C a dominating 30. In the non-verbal, most of response was A 11 (7) with A 5, B 1 and C 3. The pupils role-disrupted on 2 occasions - once each to physical and verbal. There were 3 class position charts.

NOTE: In the pupil small group, one pupil dominated the verbal exchanges in frequency at least, although most of his contributions were quite short. This fact was not caught by the observation system.

GAMES, Exercises : 1. = 2 minutes

DISCUSSION : 1. = 4 minutes
2. = 4 "

Teacher Comment : 6

Teacher Instruction : 8

Teacher Questions : 9 (closed)
2 (open)

Pupil Response : 0

Pupil Question/
Initiation : 11

Teacher Response : 7 (brief)

Pupil Disruption : 3 (physical)
1 (verbal)

Teacher Criticism : 0

Teacher Praise : 0

IN-ROLE (i) : 10 minutes

PUPILS

(i) (Group = 3)

Verbal

A - 14

B - 11

C - 30

Non-Verbal

A - 5

B - 1

C - 3

A11 - 7

TEACHER

Verbal

3 (Instructions)

9 (Questions)

3 (Comment)

Non-Verbal

0

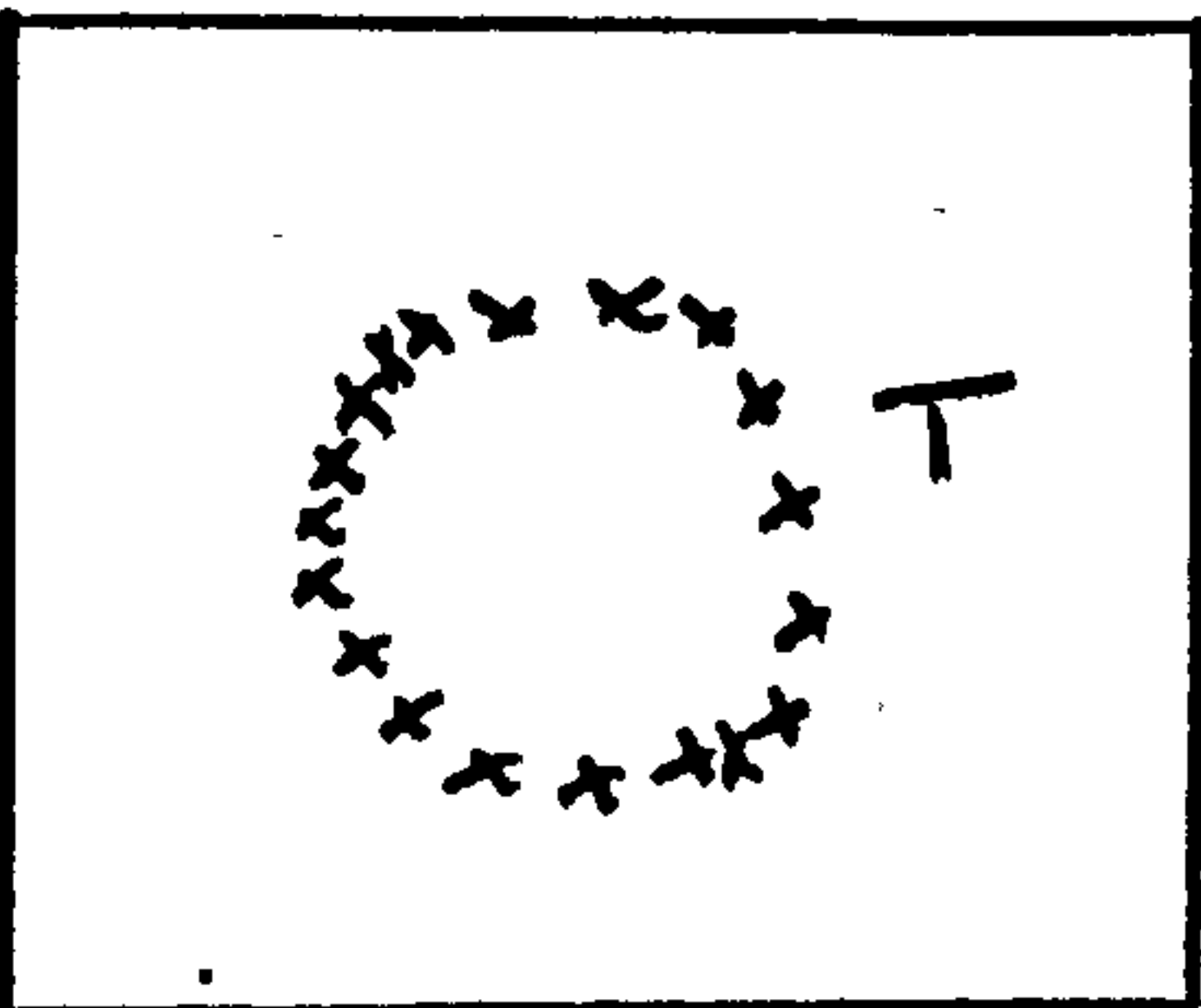
Pupil Role Disruption : 1 (verbal)
1 (physical)

Teacher Criticism : 1 (mild)

Class Position Charts (3)

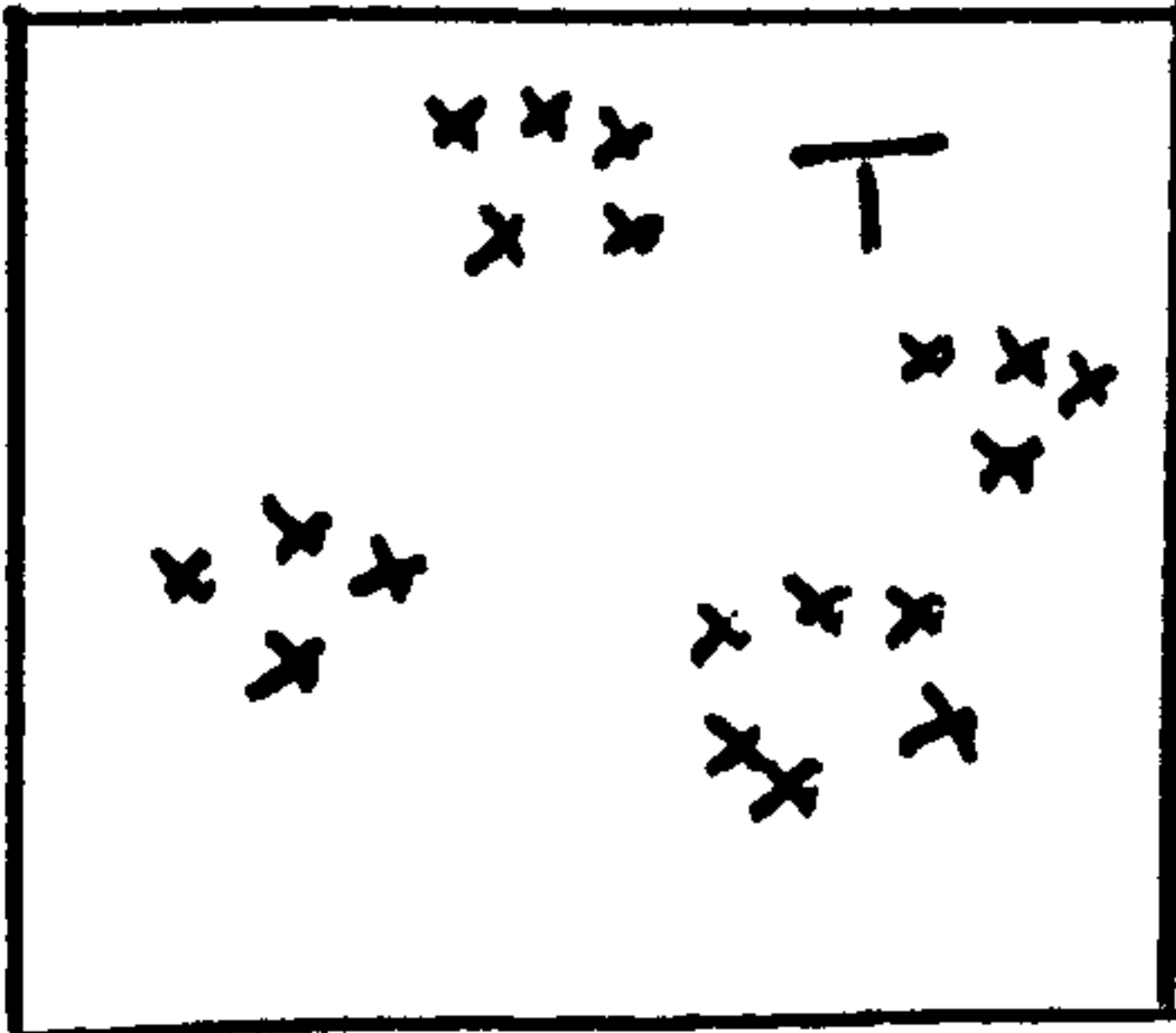
(1)

Up.
Whole-
class.
Discussion.
Teacher
talking.



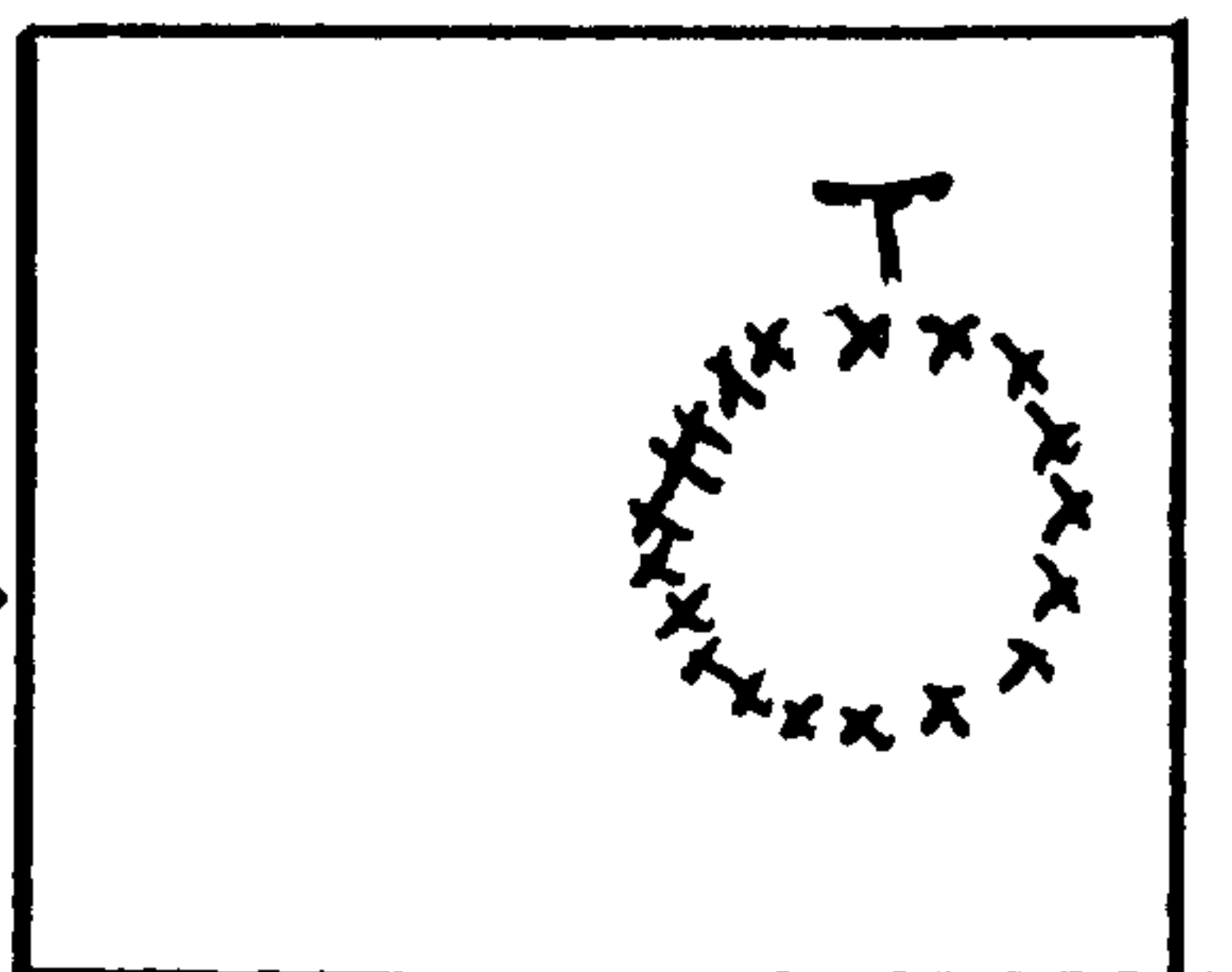
(2)

Up.
Groups.
Role.
Pupils
talking.



(3)

Down.
Whole-
class.
Discussion.
Teacher
talking.



TEACHER 21 : INFORMAL OBSERVATION

The lesson was a half-hour long, with 31 pupils, aged 13-14 years old, boys and girls. Pupils were lined up outdoors, waiting (in the snow) for the teacher. On entry there was a quick scramble for seats. The classroom was quite small, with lockers at the back, and small tables and chairs around three sides. The walls were bare, and the teacher's desk at the front heavily piled with copies of plays. Boys and girls grouped separately, clearly by choice. The teacher reminded the class of the work on vandalism last week, provided newspaper clippings for each group, and set them working. After 10 minutes, using a linking narrator, each group's spokesman read their newspaper clipping. Then 4 groups, in turn, with a brief introduction from the narrator, performed their sketch - approximately 5 minutes long. The lesson ended with a brief comment from the teacher on the benefits of a whole-class piece of work such as this.

The most striking characteristic of the lesson was the varying quality of performance. One group's contribution consisted of a news-reader speaking for 30 seconds approximately, while surrounded by smiling cameramen busily turning the handles of their cameras. Another group performed a domestic scene which showed considerable empathetic powers, particularly by the pupils playing the parts of mother and father. Antagonism in this scene was quite complex, existing not simply

between the parents and the wayward youth, but also between the parents:

Father: "If you've been thieving, I'll bounce you around this room".

Mother: "You won't - that's why he's like that - you beating him so much".

The mother's irritation with other (and innocent) members of the family, along with the father's surly support of the mother ("Do what you're told when your mother tells you") further added to the impressive quality in language, understanding and commitment. In one other group - of 4 girls - one member carried almost all the dialogue and action, while the other three were totally passive. Whether the active girl's energy was in response to the passiveness of her friends, or vice versa, it was impossible to say. Perhaps a mixture of both.

Another factor claiming attention was the teacher's attitude to and relationship with the class. Her approach was firm but friendly: "Come on - I'll pick on you if you don't volunteer." One pupil, chosen to play the part of a father, protests "I was never cut out to be a dad," and is told "You're doing it, just the same." This was accepted with considerable good grace. One boy who pressed for a modification of what happened in his sketch was given a small degree of change, but only that. This was fairly indicative of the general pattern of the work - pupils were given a limited choice of what they might do, and they seemed to like it like that.

The quality of the work in preparation varied too. The dominant group was one of 8 boys, who prepared to enact a football riot. There was much scuffling, and use of scarves tied to wrists. Dialogue here aimed at humour:

"And then I'll go 'Oh, my word'."

"Yeah - 'Oh my word'" (Laughter).

The teacher's instructions were brief and clear, so that all groups appeared to know what they were supposed to do. The narrator, on the other hand, was less certain, and became quite embarrassed, while the teacher prompted him and he repeated what she said, almost word for word. The form of the lesson - preparation, linking, reading reports, performance - was closely controlled by the teacher. The content within these boundaries the pupils decided on. The mix seemed to be cheerfully accepted. However, during the more static reading of clippings, which went on for some 10 minutes, pupils lost interest, so that by the final reader, very few were watching her - most were yawning, or drawing on the window or scratching hair. The first reader got a very attentive audience, largely due to his appearance and cheery tone. He editorialised occasionally as he read, much to the class (and the teacher's) amusement: a good example of the real relationships dominating the symbolic, to the apparent satisfaction of most.

During pupil work on their sketches, the teacher remained almost totally apart, except at one point where she showed the football rioters how to hold back a crowd. The fact that all continued to work on their pieces spoke highly of pupil agreeableness. The level of seriousness in most of the sketches, on the other hand, might well have been deepened by the teacher's contribution. This factor emerged repeatedly - action was continually played for laughs, and most usually with a smile on the face of the players. The feeling was that the pupils did so, not fully (if at all) understanding what was lacking in their work. So that while the teacher controlled the work very strongly in terms of its shape, her control of its quality was limited. This was reflected in the absence of discussion of the issues involved. In fact, at one point, the embarrassed narrator did offer a point for reflection: at the completion of the

fine domestic scene, he commented "Who's fault is it - the family's?" This was not followed up, highlighting the extent to which form control dominated possibilities for reflection.

The dominant note of the lesson was the realistic, rather than the symbolic. Pupils cooperated with their teacher, whom they obviously liked and respected; and they worked with each other in an apparently agreeable fashion. But in most cases, the work showed few signs of operating at a personalized level - play predominated, and where form entered in (the football commentator timed his commentary to the rioting, and was finally attacked himself), it was in a whimsical fashion which trivialised the issue. The need for passing more of the lesson's form-control to the pupils was apparent, as was the even more pressing need for the teacher to encourage more thoughtful work. Pupil commitment seemed mainly confined to an agreeable response to the teacher's instructions.

TEACHER 21 : FORMAL OBSERVATION

Lesson Length : 20 minutes

Pupils had at an earlier time prepared sketches, involving a doctor-patient situation, in groups of 4-7 approximately. Each group now performed in turn, with the teacher commenting and questioning others in between.

There were no games or exercises. On 5 different occasions, there was brief discussion, the longest being 2 minutes and the shortest 30 seconds. These usually consisted of the teacher talking, and occasionally questioning pupils. The teacher asked 12 closed questions, and only 2 open. Pupils responded on 13 occasions. The teacher issued 8 instructions, and just 1 comment. Pupils showed initiative on 3 occasions, and received brief teacher response once. Pupil disruption did not occur,

but the teacher criticised work mildly on 8 occasions. The teacher praised work on 3 occasions, twice in a general way.

In-role work occurred on 5 separate occasions. The longest of these lasted 4 minutes and the shortest 2, and all involved performance. On occasion 1, verbal contributions were well spread throughout, but C dominated non-verbally. Occasion 2, however, showed pupil E dominating both verbally and non-verbally. Occasion 3 showed reasonably shared work, with pupil J a little bit passive. Occasion 4 showed pupil N dominant verbally, with pupil O fairly passive verbally and non-verbally. Occasion 5 showed considerable verbal exchange (although it lasted just 2 minutes - the addition of the coming-in class probably added something) as well as the fact that most of the gags ('Where's his backbone gone?) were verbals. Pupil Q dominated verbally, but non-verbal was evenly spread. There were 3 class position charts.

NOTE: The brief duration of the discussions and the performances was notable. There was no preparation in this lesson; more than usual non-verbal was involved; and the last piece was heavily verbal and was done before a double-class audience. The emphasis here was on zany Spike Milligan-type humour.

GAMES, Exercises	:	0
DISCUSSION	:	1. = 1 minute
		2. = 1 "
		3. = 30 seconds
		4. = 2 minutes
		5. = 2 "
		—
Total		6½ minutes
Teacher Instruction	:	8
Teacher Comment	:	1

Teacher Questions	:	12 (closed)
		2 (open)
Pupil Response	:	13
Pupil Question/ Initiation	:	3
Teacher Response	:	1 (brief)
Pupil Disruption	:	0
Teacher Criticism	:	8 (mild)
Teacher Praise	:	2 (general)
		1 (specific)
IN-ROLE	(i)	= 2 minutes
	(ii)	= 4 "
	(iii)	= 3 "
	(iv)	= 2 "
	(v)	= 3 "
		—
	Total	14 minutes

PUPILS

(i) (Group = 4)

Verbal

A - 4

B - 4

C - 4

D - 2

Non-Verbal

A - 0

B - 2

C - 5

D - 0

(ii) (Group = 7)

Verbal

E - 9

G - 6

H - 1

I - 2

Non-Verbal

E - 9

G - 7

H - 2

I - 0

(iii) (Group = 6)

Verbal

J - 2

K - 4

L - 3

Non-Verbal

J - 0

K - 1

L - 2

All - 1

(iv) (Group = 6)

Verbal

M - 5

N - 9

O - 1

P - 3

Non-Verbal

M - 2

N - 3

O - 1

P - 2

(v) (Group = 3)

Verbal

Q - 17

R - 10

S - 6

Non-Verbal

Q - 5

R - 4

S - 5

TEACHER

Verbal

1 (Question)

Non-Verbal

0

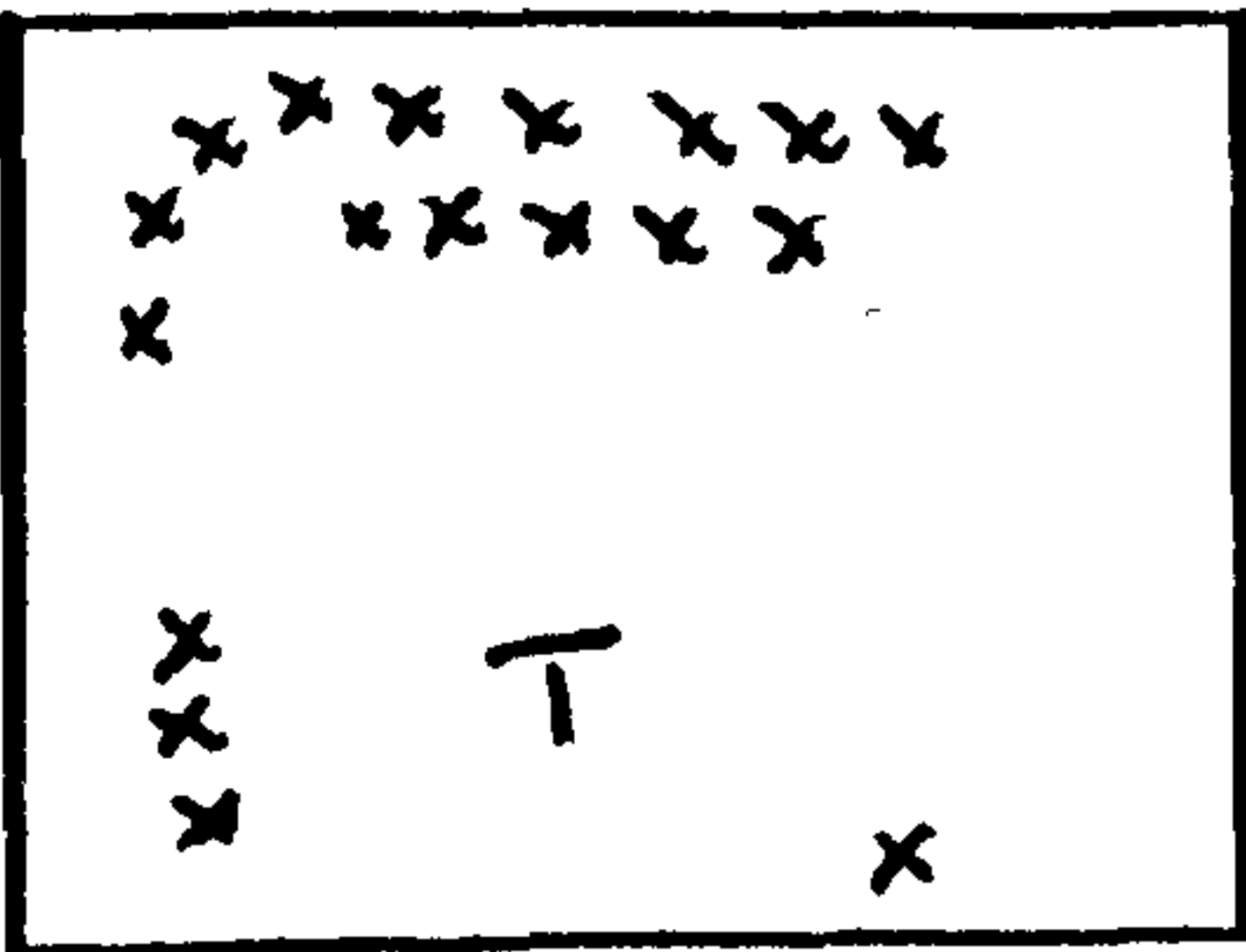
Pupil Role Disruption : 0

Teacher Criticism : 0

Class Position Charts (3)

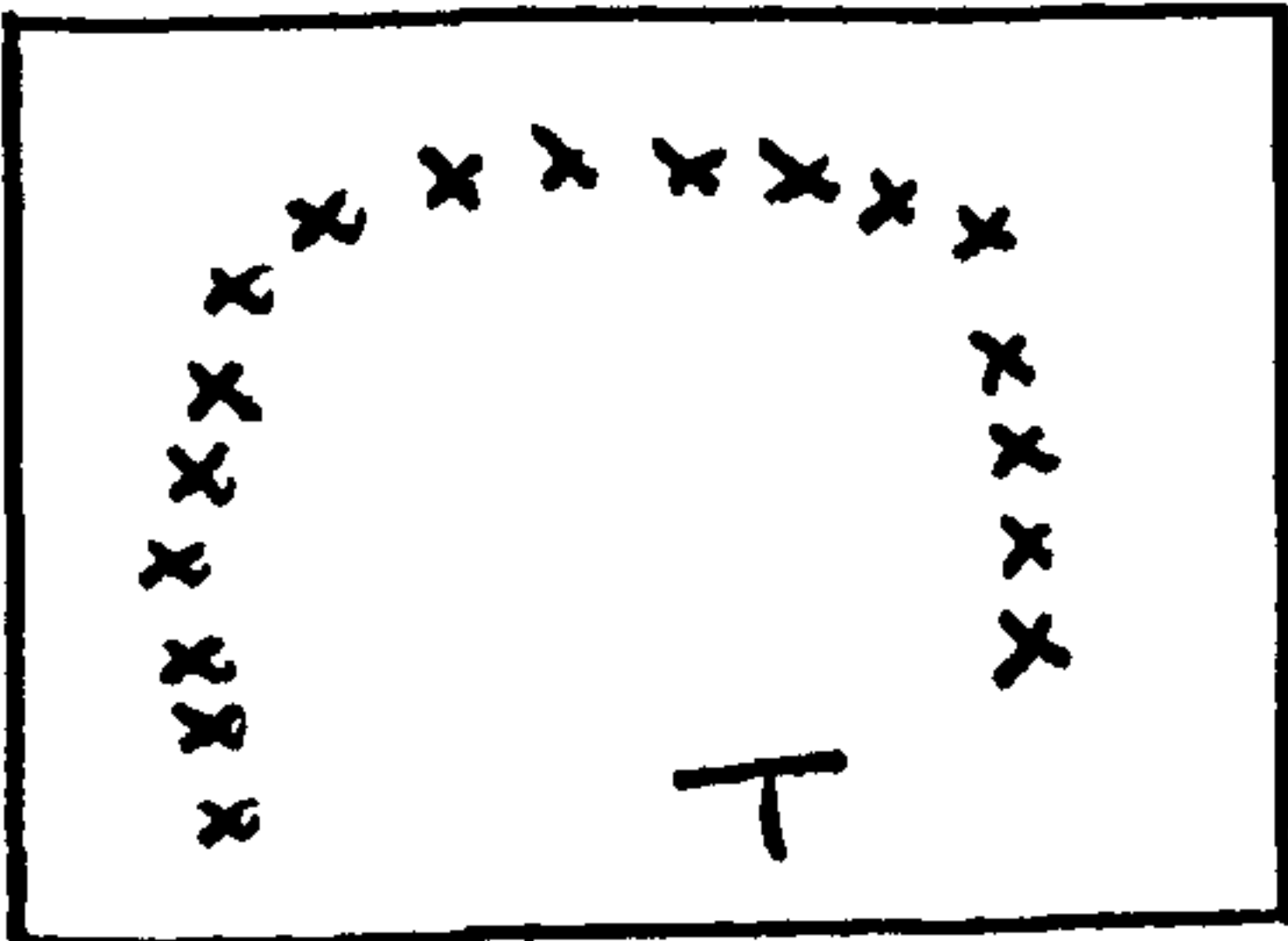
(1)

Down.
Whole-
class.
Discussion.
Teacher
talking.



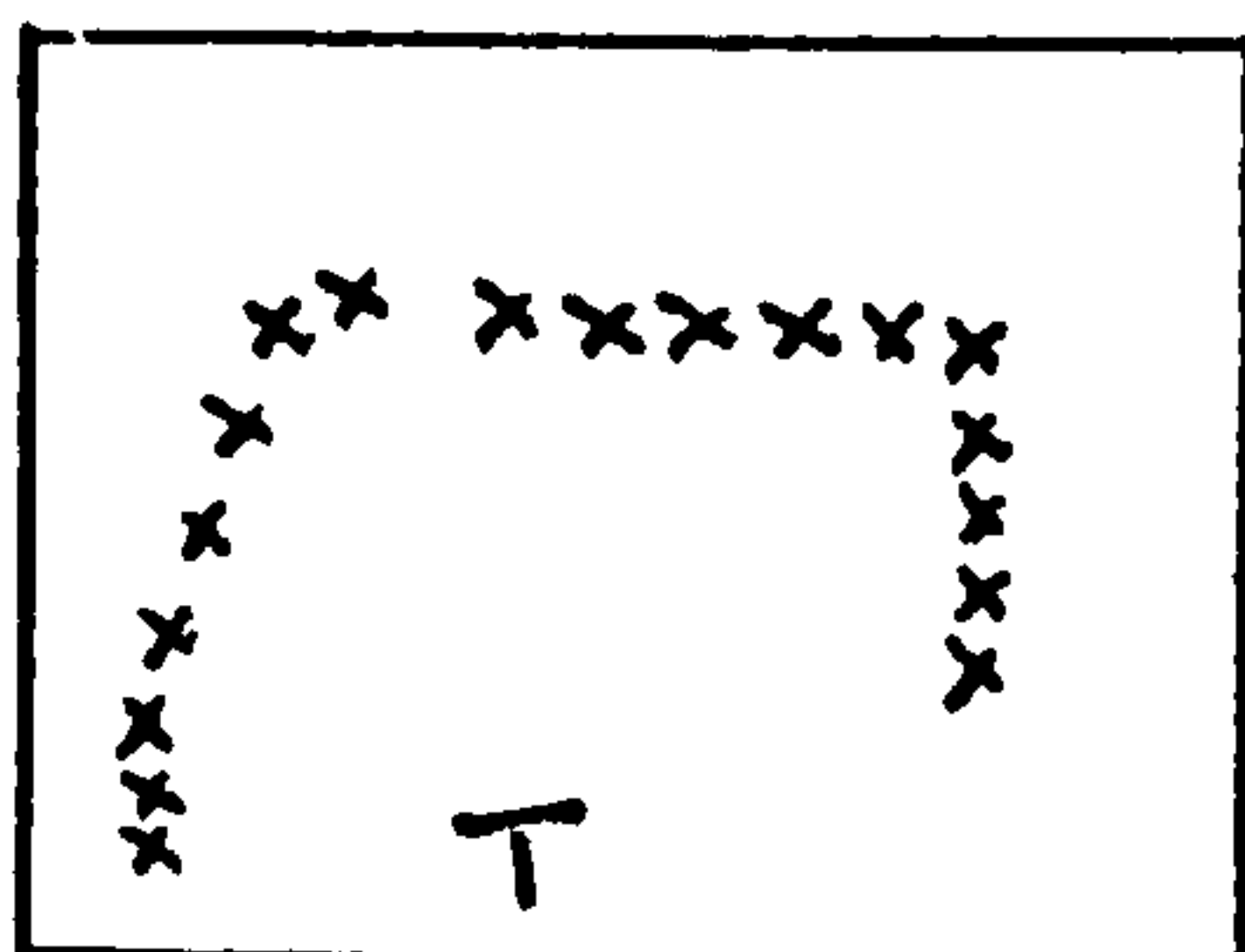
(2)

Down.
Group.
Role.
Pupil
talking.



(3)

Down.
Group.
Role.
Pupil
talking.



TEACHER 22 : INFORMAL OBSERVATION

The lesson lasted for approximately 35 minutes, and was held with 17 second-year pupils. The setting was the school hall, with stacked chairs at the sides, blackout facilities, and the closed curtains of the stage. Adjoining was the school kitchens, from which came cleaning-up noises.

The teacher began by calling the pupils together to sit on the stage steps and reminding them of the work the last time (some three weeks earlier) regarding space. The class then, individually, in mime, gathered material for a flight, including one personal possession. Various responses to flight and new planets, in terms of lightness and heaviness, were experienced. After some 15 minutes, the class were again gathered, and put in groups of 4, with 2 Jovians (creatures of Jupiter) and 2 astronauts. They were then sent to devise a scheme whereby contact was first effected between the 2 groups, and an attempt made to communicate. Work at some point was to involve a single personal possession the astronauts were allowed to bring with them. After some 10 minutes of this work, the class regrouped as one, and the teacher briefly asked questions regarding each group's experiences.

This was a highly structured lesson, with the teacher maintaining a firm control on all that happened throughout. This was seen from the

opening words to the group: the class was called by a handclap, and remarks such as "Don't argue", "No messing" were made in a friendly but firm way. Throughout the lesson, this firm control of the drama's direction was maintained:

"When I clap my hands, I want you to start packing".

"Now I'm going to tell you where you're going - you're going to Jupiter."

"This time I want you to think of a noise to go with that shape - ready?"

"I want a meeting, and an attempt to communicate. What happens after that, is up to you, - except that it must include the use of a personal possession."

This gave the lesson a firm shape, which the teacher at least and probably the pupils found quite pleasing - but it did limit the kind of things the pupils could do. Discussion, in the early part of the work, was very largely an opportunity for the teacher to issue instructions. Where pupils were asked questions, these were largely closed and infrequent. Most of the early section of the lesson consisted of exercises directed towards the work to come: ("What I've given you there are some ideas for your play"), and as such, involved the teacher in instructions: "I want to see it (suspended animation) go slowly up your body ... Every single muscle in your body is tense". During the actual drama, the teacher did not communicate with the groups, beyond the occasional question to maintain motivation. At the end of the lesson, the pupils were queried regarding their work in largely plot terms. Thus pupils had little opportunity for real verbal exchange: as in a traditional English lesson talk was divided between teacher instructions and pupil reports.

To some degree, pupils had choice: they were free to decide what kind of creatures astronauts would encounter, what kind of language they would use, what would be the subject of discussion between them and the astronauts. In practice, at least in the case of the observed group of boys, the work appeared to involve choices regarding plot details only - e.g., the Jovians' decision that "One (squeak) means yes, two means no, three means come". (In fact, this was abandoned in the actual improvisation, with squeaking being used simply as a means of attracting attention). Discussion regarding the positioning of chairs, the capture of a Jovian, the chase of the second one, the escape of the first and his rescue of the second - these matters appeared to deal mainly with "What will happen next?"

To what extent the pupils were in fact living through the drama experiences was difficult to assess. In the case of the observed group, quite a high level of concentration appeared to exist, in terms of absence of smiling, of failure to maintain role, disruptive material. This could, however, have been due to the presence of the observer. The absence of the verbal, however, was notable even between the astronauts. "We'll take this one back to the space ship" was one of the few sustained statements throughout the work. Likewise, as mentioned, the Jovians did not communicate with each other, beyond an effort to attract attention; and no attempt was made by either group to explain themselves to the other. Most of the time was spent in pursuit, or in efforts to escape. In this respect, the frightened scrabblings of the first Jovian at the moment of his capture were quite impressive; whether this was a performance, or in fact something being experienced, or both, is hard to say. Clearly the old question of whether an audience helps or hinders drama work is involved here. Whatever the reason, this boy's experiences appeared to be occurring on a deeper level than anything else seen in

the lesson.

The teacher, as already mentioned, did not intervene in the group-work beyond an occasional question. Intervention aimed at raising more thoughtful attitudes - say, for example, the right of astronauts to lock up a Jovian, or the problem of communicating such notions as "friendship" or "war" - might have added substance to the lesson. Future work, of course, may have taken this direction. Whether it was due to the highly structured nature of the work or some other reason, at no point did the drama appear to take hold, and at no point did it seem that genuine reflection occurred.

TEACHER 22 : FORMAL OBSERVATION

Due to an oversight by the investigator, the findings for this observation were destroyed.

TEACHER 23 : INFORMAL OBSERVATION

The lesson was 1 hour long, approximately, and the class consisted of some 13 fifth-year CSE pupils, mixed sex. It took place in a drama studio, with lighting fixtures, blackout equipment, a sound booth and green rooms. The lesson began with a brief discussion of materials and props needed for the CSE examination performance, due in a week's time. Pupils were then sent to organise rostra, and prepare for run-through of 2 scenes from their play ("The Golden Curse"). The teacher spent this period largely in the projection booth with 1 of the girls, working on some sound/voice that was to be part of the performance. Other groups worked on posters, and on short run-throughs and read-throughs of scenes. The class were called together after half an hour and the stipulated scenes gone through. The teacher passed brief critical comment after each. The lesson ended with consideration of some few more practical details.

This lesson differed from all others observed, in that it was frankly theatrical. All of the work and the concerns of both teacher and pupils were directed at the performance, complete with outside-class audience and assessing moderator. Thus concerns were with costume, lighting, props, memorisation of lines, etc. There was no question of living through the work - end-product was the concern, and nothing else. Where the teacher encouraged pupils to consider the kinds of people they were playing, it was with this in mind:

"How would you come on if it was a robbery?"

"Quick."

"What sort of mood should you be in?"

"Excited".

"What had you done just before?", etc.

This then was a lesson in theatre arts rather than educational drama.

Within this framework, some interesting points did emerge. For example, two or three pupils (girls) appeared to carry the weight and responsibility for the work in general, whether in terms of performance or of gathering needed props. The same girls who had brought in tights to act as masks were the pupils who volunteered to come after school to set up lights. They also played a major role in organising the rehearsal of the work. Perhaps through pressure of the coming performance, their feelings about one pupil in particular, who had failed to turn up and who was thus damaging the chances of the work being successful, were strong: "X's just a _____, makes me sick, - I'll punch him one."

The concerns of the teacher and the pupils tended to be almost exclusively with the appearance of the piece, rather than any more central issue. All of the preliminary discussion was given over to such matters as tights as masks, telephones, television sets, boxes, lights, etc. Together, the girls discussed the same kind of matter.

"I think they'd be drinking out of mugs, not glasses".

"They might think X (a fictitious name for a character) was a joke - they might laugh at it."

The teacher's concern lay with absent pupils, who should have been there to swell the numbers; and with the burglar keeping his torch on, so that the audience might see him. The same kind of detailed direction was given to the two girls doing the posters: they were told what they should write and with what kind of pen, and in pencil first.

The moment of highest tension in the lesson, perhaps, was when the teacher became exasperated with one boy who did not know his script:

"No, no, no ... You're just not sure of your script ... This scene is going to fall apart ... exactly one week today."

The lesson throughout had a lack of intensity and cohesion, both during discussion and preparation. When the teacher was speaking of the acquiring of props, most of the pupils did not maintain eye contact with him, and in fact all questions were answered by perhaps three of the group while the others fidgeted and looked away. Likewise during the work itself, a group of five talked in a desultory, complaining way about the work, and about the perfidious X. Another group of three worked in leisurely fashion on the posters. Two boys sat apart, reading through their scripts, and the teacher worked in the projection room with one girl. Only in the actual performance did the pupils come together, and involve themselves in the work (with the possible exception of rostra arrangement); and here the failure of one boy to learn his lines led to breakdown.

That the work had worth of some kind is beyond dispute. Two of the pupils were to leave inside a few weeks, and were not as a result involved in the play itself; yet they showed considerable concern with the posters, and clearly saw themselves as a part of the group venture. This sense of

cooperative enterprise was strong, particularly among the girls. The plot, however (the theft of a Siamese idol) and the quality of the lines ("The police have a list of possible suspects"; "The watchman is in intensive care"; "Have you informed the Siamese government yet?") and their delivery (generally wooden and clumsy) suggested that the material on which the pupils were working was essentially trivial and had little bearing on their experience. "A Lark" might have better described the play: while there was genuine commitment to it and to its success, the educational value would have to be paralleled with that of a school football or hockey team. Pupils were not actively engaged in the arts process, and while social benefits may well have resulted, reflection on experience again seemed rather less likely.

TEACHER 23 : FORMAL OBSERVATION

Lesson Length : 45 minutes

This lesson was unique, in that it consisted of (largely behind-the-scenes) preparation for and presentation of a short play for the CSE moderator. (The play, titled "The Golden Curse" involved the stealing of a Siamese idol by a gang, the reporting of its theft by TV news-reader and interviewer, and the final quarrel and death of several of the gang and arrest of the remainder).

Thirteen fifth-year pupils, mixed sex, were involved. The initial 22 minutes were coded as DISCUSSION, but in fact consisted of hurried placing of props, checking of lights, and such - much of it behind stage, where it was not possible for the observer to go. The teacher commented 3 times, and instructed 6; he questioned once (closed) and was responded to. Pupils, however, initiated 9 questions, and received 6 responses - 4 brief. There was no pupil disruption, no teacher criticism, and no teacher praise. In-role extended over 23 minutes. Pupil contributions

were necessarily diverse, and depended totally on the role they had. Pupils C and D (20 and 26) were, however, markedly dominant in verbal exchanges. There was comparatively little non-verbal interaction. There was no pupil role-disruption, and no teacher criticism. There were 5 class position charts.

NOTE: Once the work becomes fixed, in script, the coding lost much of its meaning. Nor was it properly able to describe the interaction between pupils, once they moved away from the one-classroom position. Finally, some 6-8 minutes were spent by the teacher in consultation with the moderator, prior to performance. This likewise was not coded.

GAMES, Exercises	:	0
DISCUSSION	:	1. = 22 minutes
Teacher Comment	:	3
Teacher Instructions	:	6
Teacher Questions	:	1 (closed)
Pupil Response	:	1
Pupil Questions/ Initiative	:	9
Teacher Response	:	4 (brief) 1 (developed) 1 (referred)
Pupil Disruption	:	0
Teacher Criticism	:	0
Teacher Praise	:	0
IN-ROLE (i)	=	23 minutes

PUPILS

(i) (Group = 9)

Verbal	Non-Verbal
A = 12	D = 5
B = 7	Unk = 9
C = 20	A11 = 4
D = 26	
E = 4	
F = 4	
Unk = 37	

TEACHER

Verbal

0

Non-Verbal

0

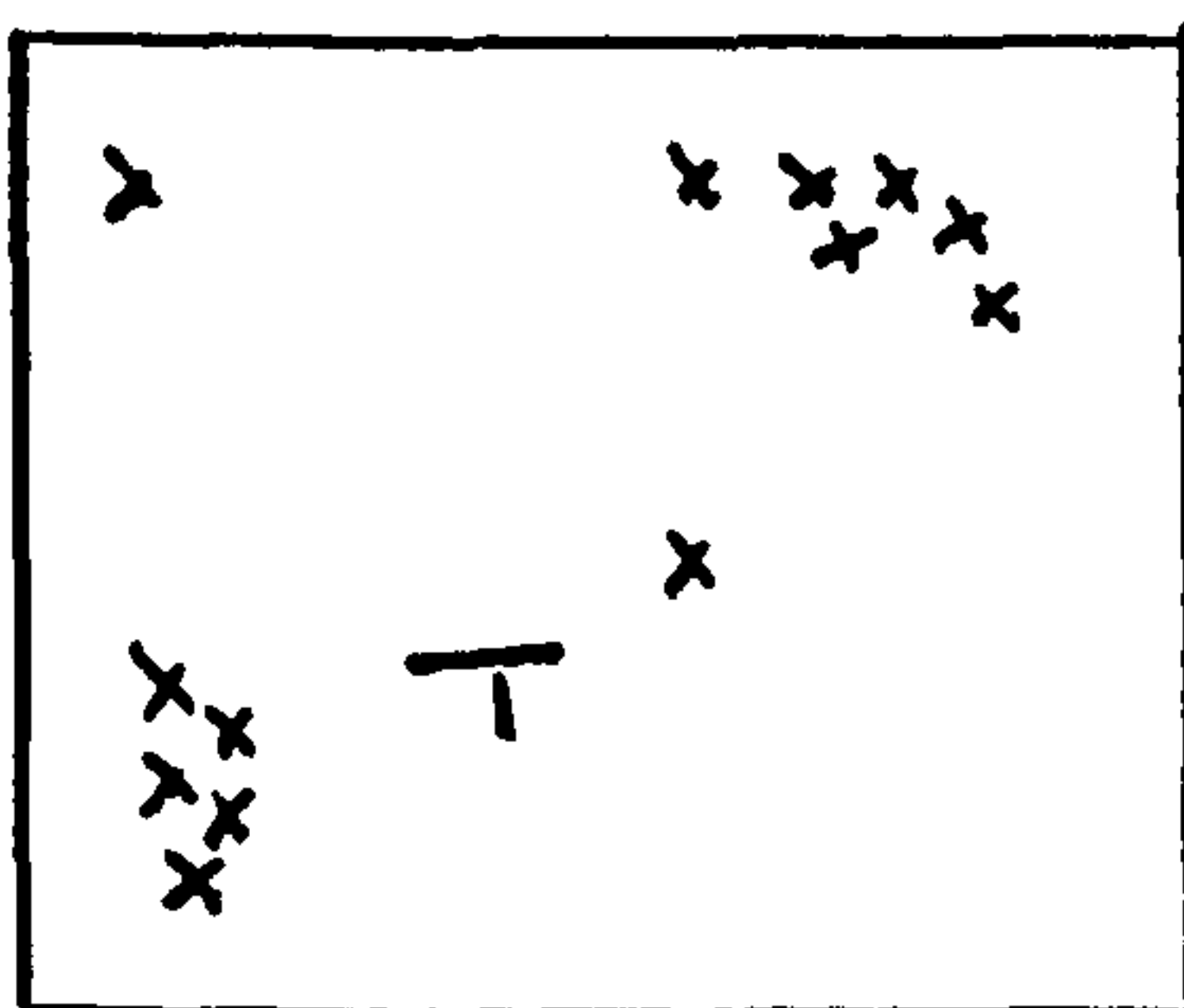
Pupil Role Disruption : 0

Teacher Criticism : 0

Class Position Charts (5)

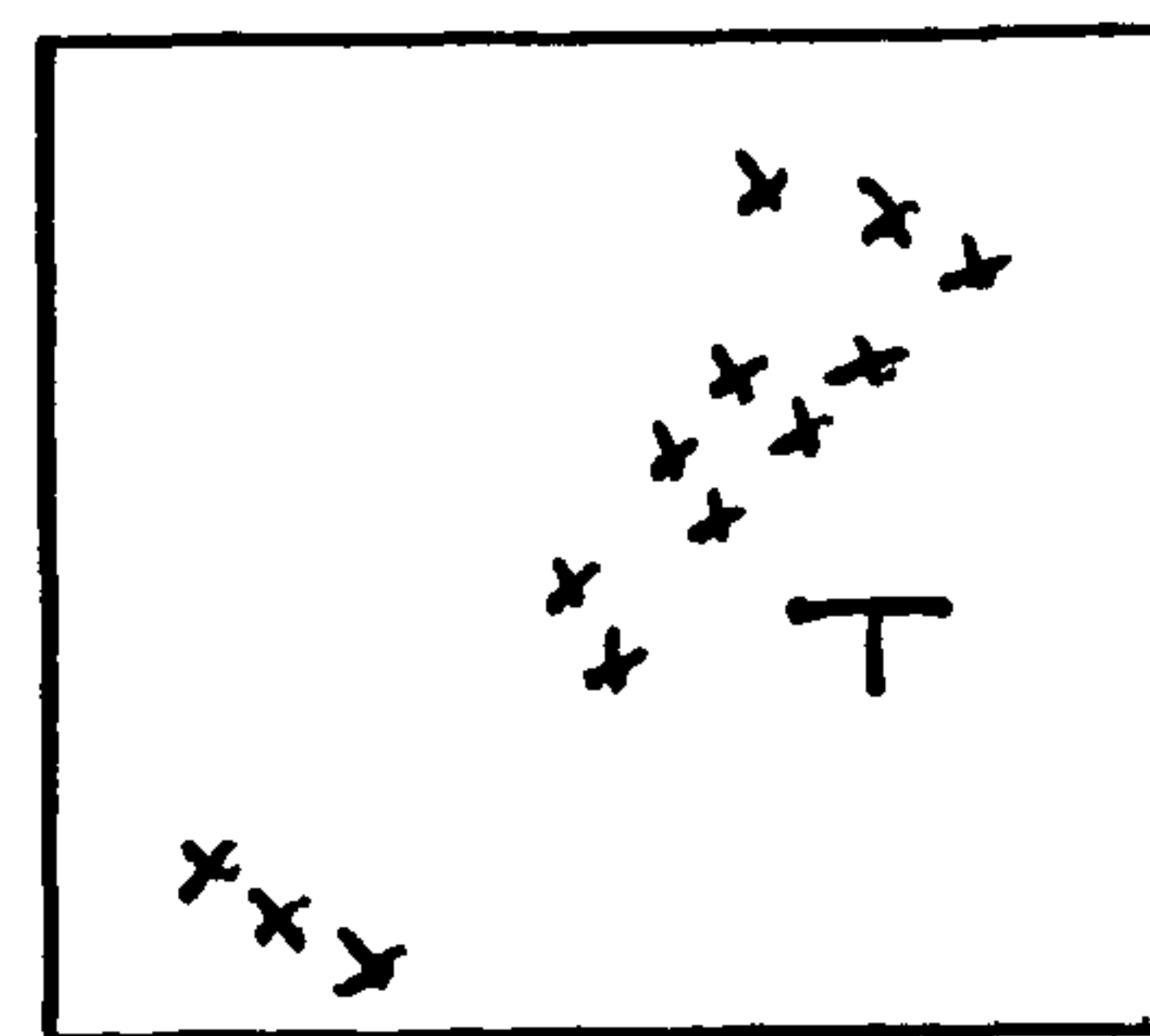
(1)

Up.
Group.
Discussion.
Both
Teacher &
Pupil
talking.



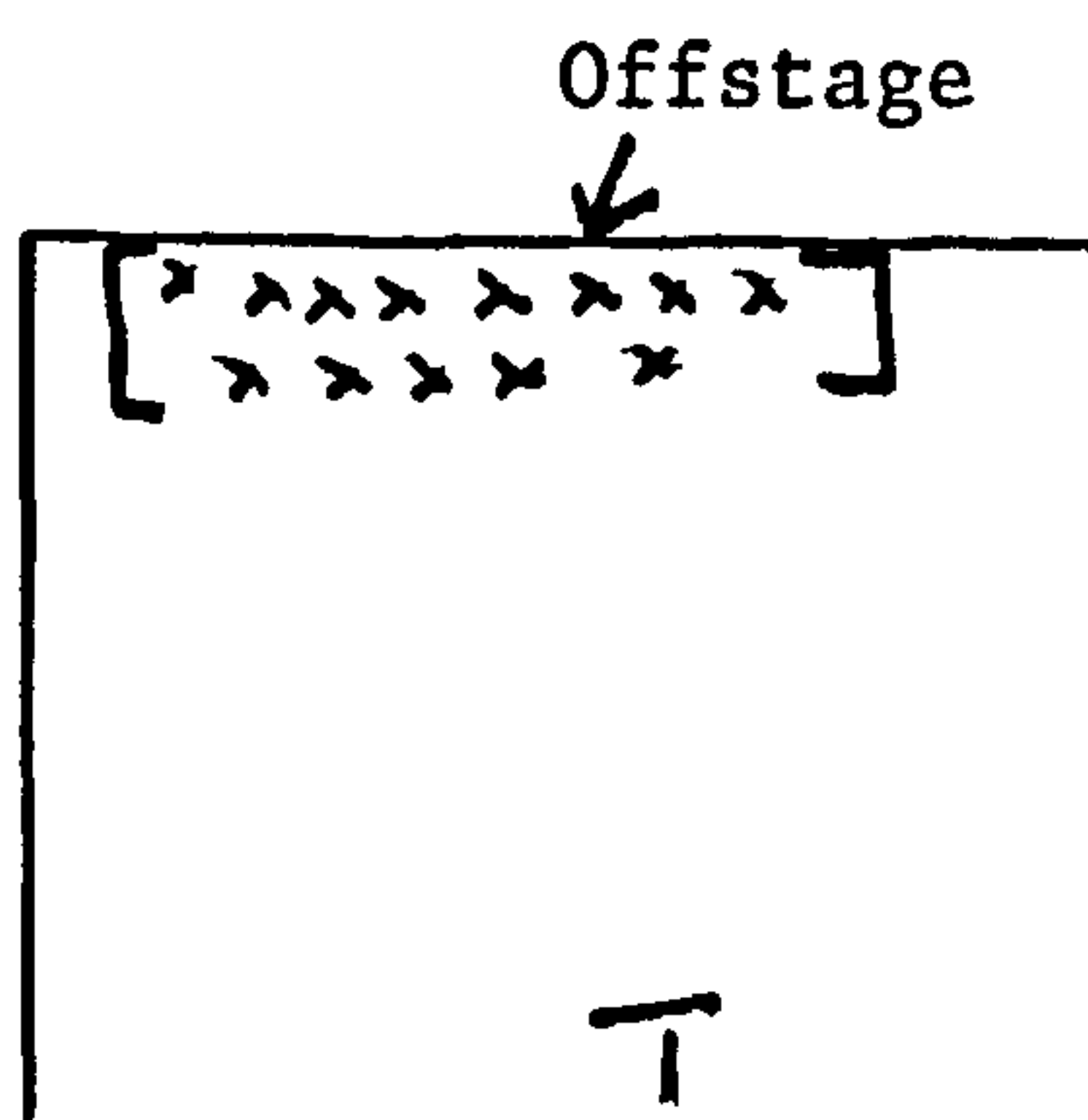
(2)

Up.
Group.
Discussion.
Both
talking.



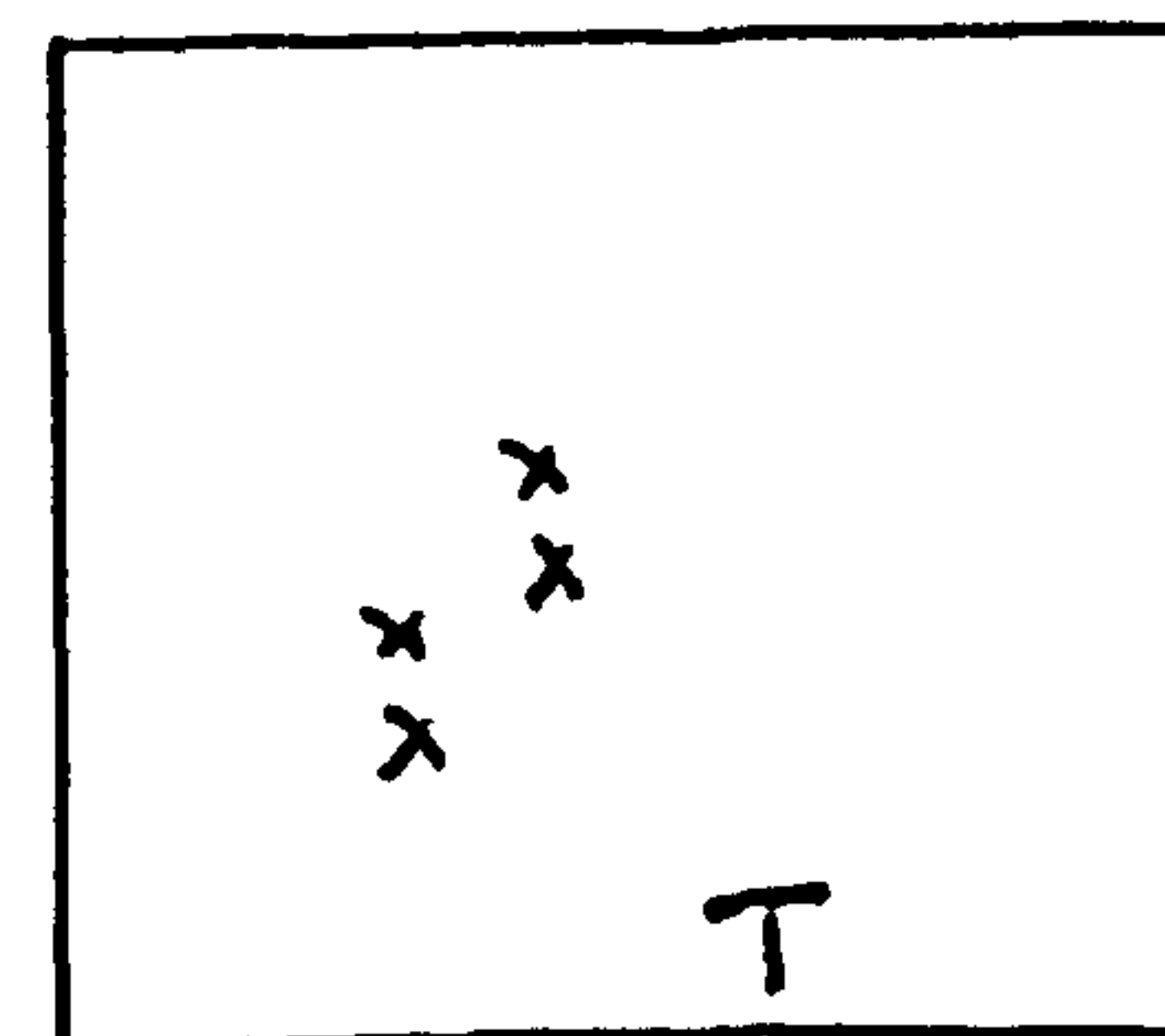
(3)

Up (?)
Groups (?)
Discussion
(?)
Pupil
talking (?)



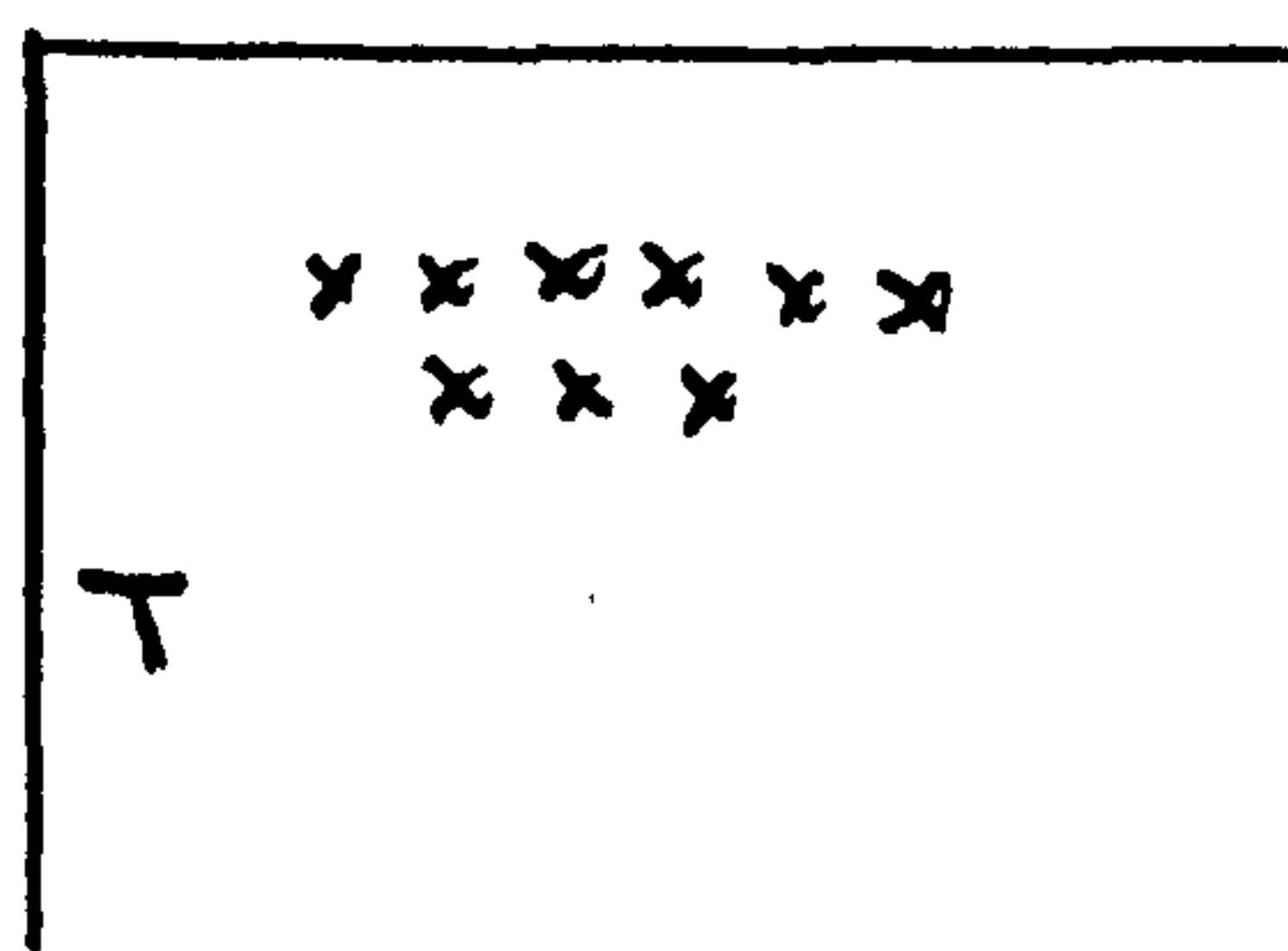
(4)

Up.
Pairs.
Role.
Pupil
talking.



(5)

Up.
Groups.
Role.
Pupil
talking.



TEACHER 24 : INFORMAL OBSERVATION

The lesson extended over approximately 2 hours and was conducted with some 23 fourth-year CSE pupils, mixed sex. The lesson took place in a dining hall area the size of a double classroom. Chairs

were stacked around the side.

The lesson began with discussion of a theatre production recently seen by many in the class. From there it moved to discussion of some of the matters being dealt with some week back, when they last met. The class were asked to get into mixed groups, and prepare an improvisation involving teenage boy-girl problems; some examples were given regarding the form it could take. After some 25 minutes of discussion, groups were given 25 minutes to prepare their work, with the teacher offering assistance where pupils asked for it or seemed to need it. Each group in turn then performed for the rest, with teacher and pupil comments regarding performance and the ideas involved. The lesson was divided by a 5 minute break at midpoint and concluded with pupils working on their files, in the last 10 minutes approximately.

The teacher's relationship with her class was noteworthy. She identified with them where possible - for example, when speaking of the possibilities of getting school funds if necessary to go on theatre visits, she pointed out that this was in no way something to be ashamed of, and she wished she'd had it when she was young, for her parents hadn't been able to afford tickets for her, and so she'd missed several worthwhile shows. Pupils showed a readiness to speak of their own lives, on occasion, with no embarrassment: when asked to imagine how his father would have felt, one boy had no hesitation or embarrassment about pointing out that he had no father (he need not have been illegitimate for this to be an important point). After an embarrassingly poor performance by one group, the teacher praised them for having directed attention to "the sad facts of council housing", without suggesting that their actual performance was good. All of the pupils appeared to like and respect the teacher, and she took every opportunity to let them see the side of her that was human as distinct from teacher (her grandparents had married at 17 and 18; she had "cried her eyes out in a

Sunderland pub" during her search for accommodation as a newly wed).

In discussion, the teacher repeatedly rephrased pupils' comments, expanding them. For example, the young marrieds' problem that "they can't go out much" becomes "So financial problems lead to social problems." This had the effect of upgrading pupils' ideas. (The next pupil, in fact, spoke of "emotional problems"). The teacher, at an early point in the lesson, showed a keen awareness of pupils' response to discussion: when there was little eye contact, pupils fidgeting and with their hands on their chins, she asked "Do you think that we've discussed this subject sufficiently for you to do an improvisation on it?" The phrasing here was noteworthy, in that pupils were at least given the suggestion that they were deciding what was to be done in the lesson. She reinforced this by asking for hands as to what pupils "thought they could handle" working in groups, on a boy-girl topic, without that providing problems. It must also be pointed out, however, that pupils showed, in general, little interest in discussion of work, and the large burden of such as there was, was carried by the teacher and a few pupils.

Pupil concerns in the work appeared to lie with assigning of parts, and the plot, and what would go down best:

"I don't think he'd say 'I think we should get married'. And you shouldn't be sitting in front of each other, should be beside."

When imaginary doors were knocked on, heels were stamped on the floor. Work was praised when "they didn't laugh, and were sensible." (Although this comment may have been due to an inadequate vocabulary for talking about more impressive and positive elements in the work). The teacher's concerns, in her comments, seemed to be in the same direction - pupils were urged to have questions ready to ask the group when they were finished, pupils were advised to speak up so they could be heard and understood, suggestions were made for positioning of chairs.

Pupil contribution to the work was notable also: many of the performances had energy and wit. There was a tendency, however, for pupils to play to the gallery:

"Your mother - God bless her soul" (glance to ceiling).

"Ah, shut your face you silly old cow".

"I hear something in the passage - it sounds like a cat being strangled" (re singing).

"We're pig-sick of living with her mother".

"Ooh, smell. It hasn't been lived in for about six centuries".

"Oh, hey, we can't afford one of those (a baby)".

The effect of the audience on the work was interesting: all efforts in groups were directed at a performance that would be striking, life-like and generally impressive. Groups in general appeared to work hard, which, it might be suggested, they would not otherwise have done. But likewise, all concern was with the outward appearance of the work, and little or none with its meaning. Thus even those performances which were presented as serious quarrels were ultimately humorous. Pupils appeared to be using the protection of humour against serious investigation, in most cases. It might be said that the art-form itself was never employed, in the sense of drama as a lived-through process. Benefits, where they came, arrived through a fixed product. Commitment to the work was high, but to the work as a source of fun or entertainment.

TEACHER 24 : FORMAL OBSERVATION

Lesson Length : 105 minutes (5 minute break)

The class consisted of fourth year pupils, mixed sex, 18 in number, approximately. The lesson began with a brief discussion of family conversations; the class then broke into groups, and in fours, usually,

prepared their work for some 30 minutes. Each group in turn then presented a family conflict around the breakfast table, with a brief intervening commentary by the teacher, with questions from and to the class. The lesson finished with some 10 minutes of written work, where pupils wrote a short description of themselves as the character they had portrayed.

There were no games or exercises. There were 6 different sections of discussion, lasting a total of 30 minutes, with the longest 11 and the shortest 1. The teacher commented 17 times, and instructed 17 times. Of 61 questions the teacher asked, 39 were closed. Pupils responded 66 times - more often, markedly, than necessary. Pupils initiated on 44 occasions - but several of these were exchanges between pupils, especially when a character was questioned in-role as to his actions in the preceding work. The teacher responded 10 times, 9 briefly (significantly, the system could not code this accurately - the teacher did not ignore pupil suggestions nearly so often as the coding implies). Pupil disruption occurred on 12 observed occasions, 11 of which were verbal. Teacher criticism was mild on 6 occasions, harsh on 3. Teacher praise occurred once, in a general way.

Seven different sessions of in-role work occurred (explained largely by the break, and by the fact that each group performed in turn). The longest was 14 minutes (which, with the preceding 10, was devoted largely to preparation). In in-role (i), pupil A dominated, with 22 verbal responses. Non-verbal were few and fairly evenly spread. In-role (ii) showed pupils A and C dominating, with 55 and 44. Non-verbal was scant, but B with 10 dominated. In-role (iii) showed A dominant with 23 (this was in fact their presentation), while the little non-verbal that occurred was dominated by C with 5. In-role (iv) showed pupils E and G (19 and 17)

dominating, and the same pupils dominating the non-verbal. In-role (v) showed pupils I and J dominating (11 and 10), with non-verbal few and even. In-role (vi) showed pupil M dominating with 20, and very little non-verbal. And finally, in-role (vii) showed pupils R and S dominating. There were 10 class position charts.

NOTE: This lesson was remarkable for its length, the emphasis on the verbal in the improvisations, and the failure of the system to cope with pupil initiation to one another in discussion.

GAMES, Exercises	:	0
DISCUSSION	:	1. = 11 minutes
		2. = 2 "
		3. = 9 "
		4. = 5 "
		5. = 2 "
		6. = 1 "
<hr/>		
Total	-	30 minutes
Teacher Comment	:	17
Teacher Instruction	:	17
Teacher Questions	:	39 (closed)
		22 (open)
Pupil Response	:	66
Pupil Question/ Initiation	:	44*
Teacher Response	:	9 (brief)
		1 (developed)
Pupil Role Disruption:	:	11 (verbal)
		1 (physical)
Teacher Criticism	:	6 (mild)
		3 (harsh)
Teacher Praise	:	1 (general)
IN-ROLE		
(i)	=	10 minutes
(ii)	=	14 "
(iii)	=	3 "
(iv)	=	7 "
(v)	=	3 "
(vi)	=	5 "
(vii)	=	3 "
<hr/>		
Total		45 minutes

PUPILS

(i) (Group = 4)

Verbal

A - 22

B - 12

C - 13

D - 5

Non-Verbal

A - 1

B - 1

C - 2

All - 1

(ii) (Group = 4)

Verbal

A - 55

B - 26

C - 44

D - 11

Non-Verbal

A - 2

B - 10

C - 5

D - 4

(iii) (Group = 4)

Verbal

A - 23

B - 9

C - 17

D - 15

Non-Verbal

A - 1

B - 1

C - 5

D - 1

(iv) (Group = 4)

Verbal

E - 19

F - 13

G - 17

H - 3

Non-Verbal

E - 7

F - 4

G - 6

H - 1

(v) (Group = 4)

Verbal

I - 11

J - 10

K - 6

L - 1

Non-Verbal

I - 2

J - 2

K - 1

L - 2

(vi) (Group = 5)

Verbal	Non-Verbal
M - 20	M - 3
N - 1	O - 2
O - 9	Q - 1
P - 2	
Q - 10	

(vii) (Group = 4)

Verbal	Non-Verbal
R - 7	R - 2
S - 11	S - 1
T - 4	T - 2
U = 3	U - 1

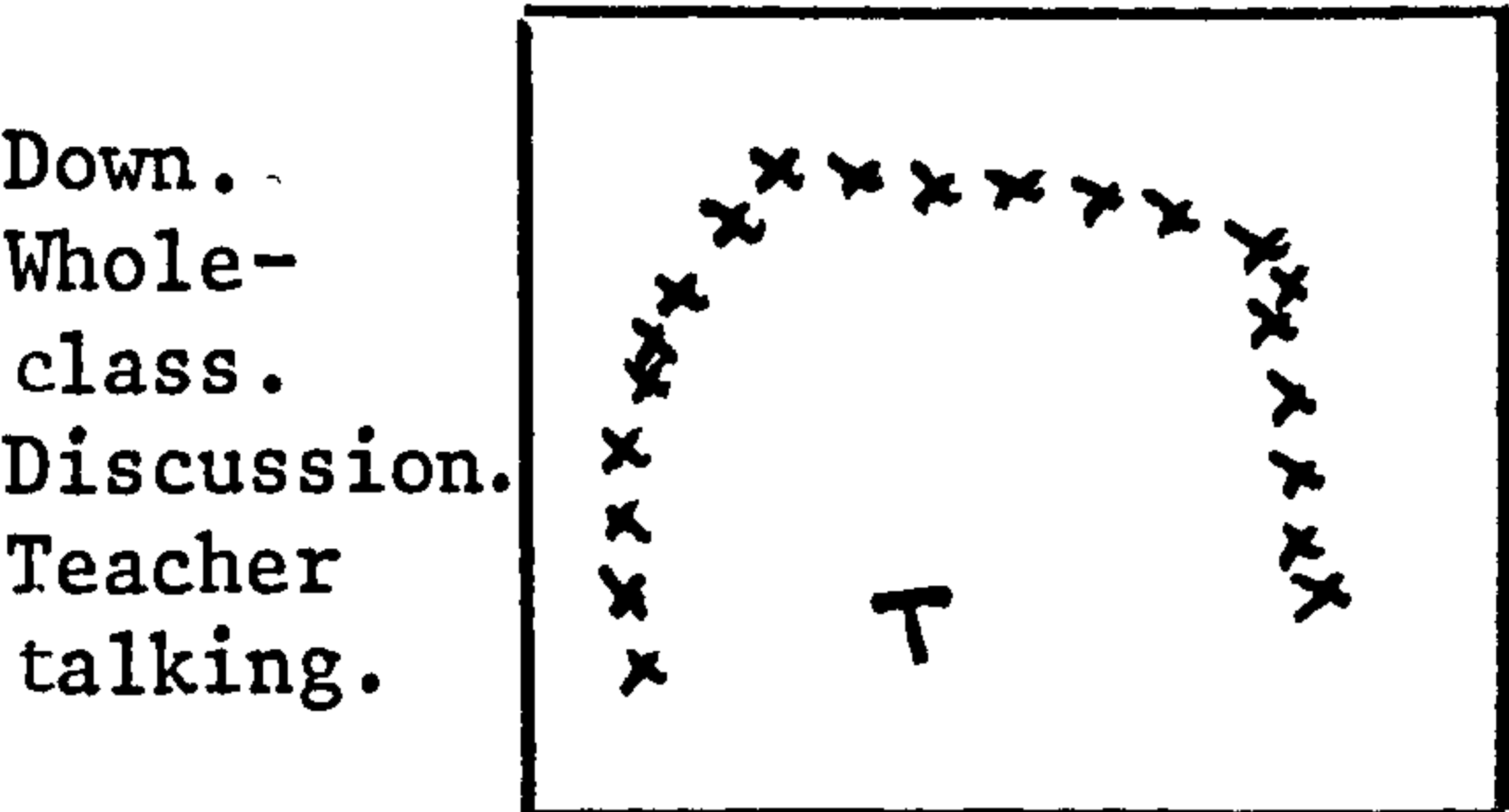
TEACHER

Verbal

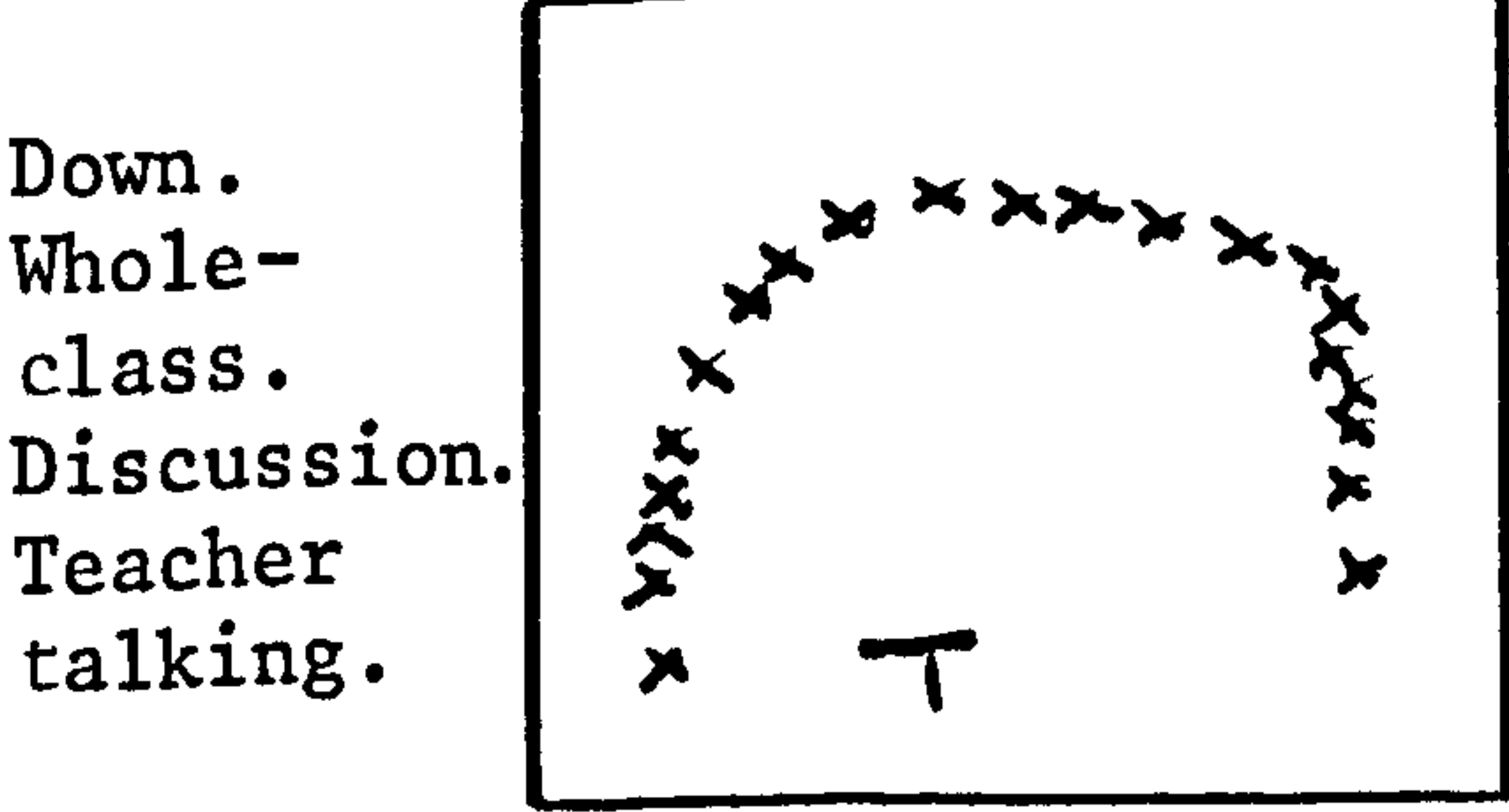
- 1 (Comment)
- 4 (Instructions)
- 2 (Questions)

Class Position Charts (9)

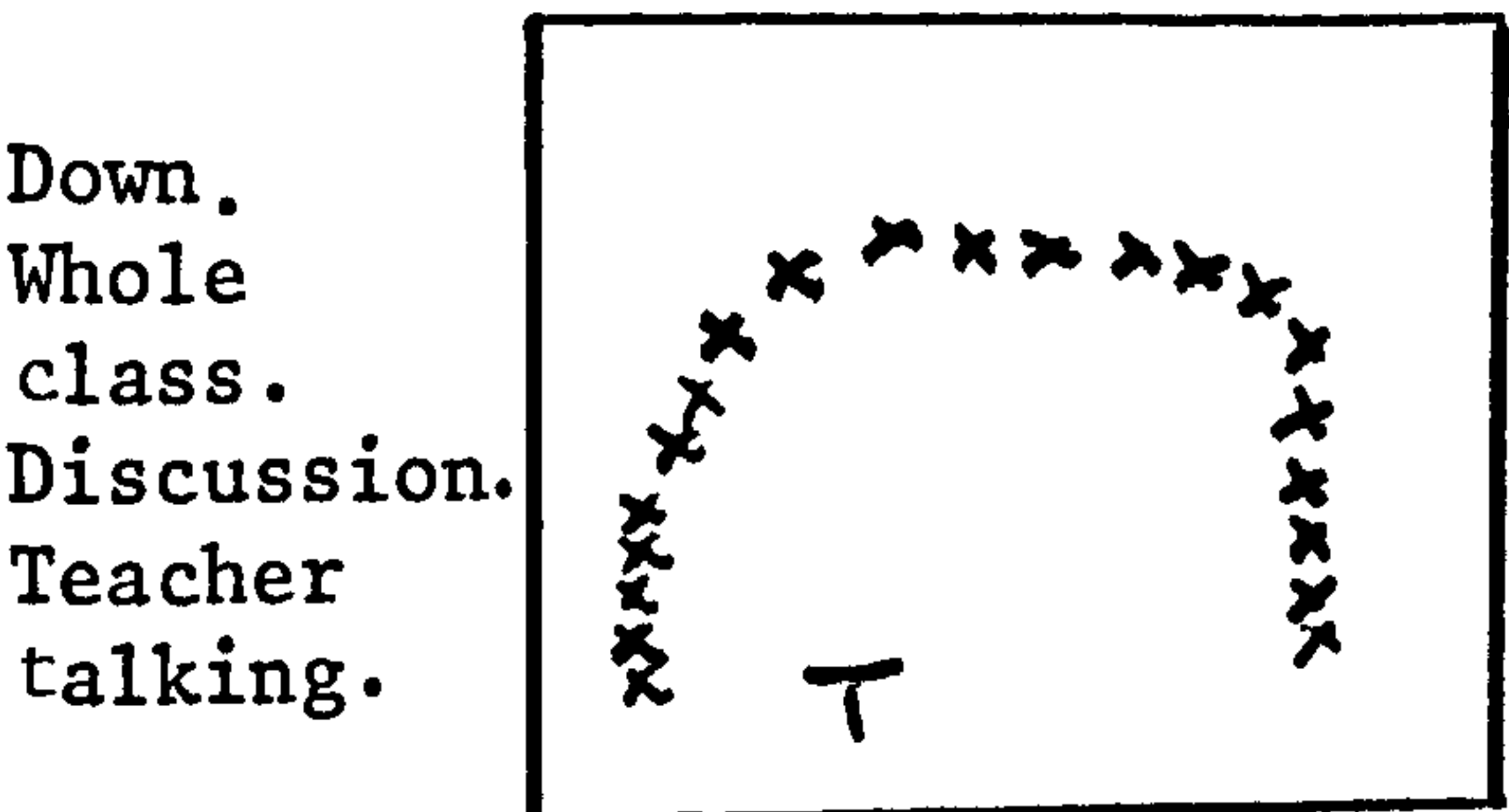
(1)



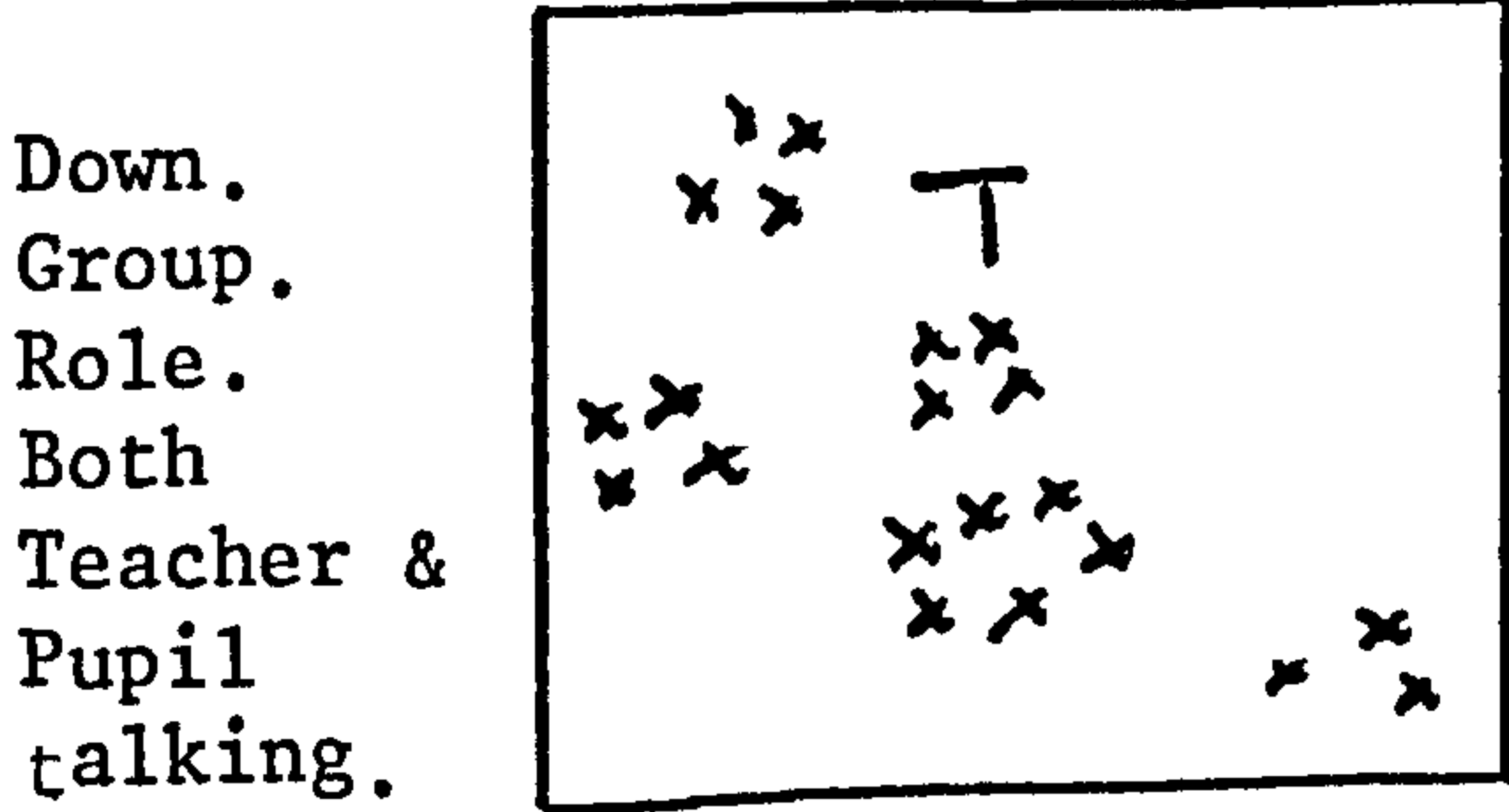
(2)



(3)

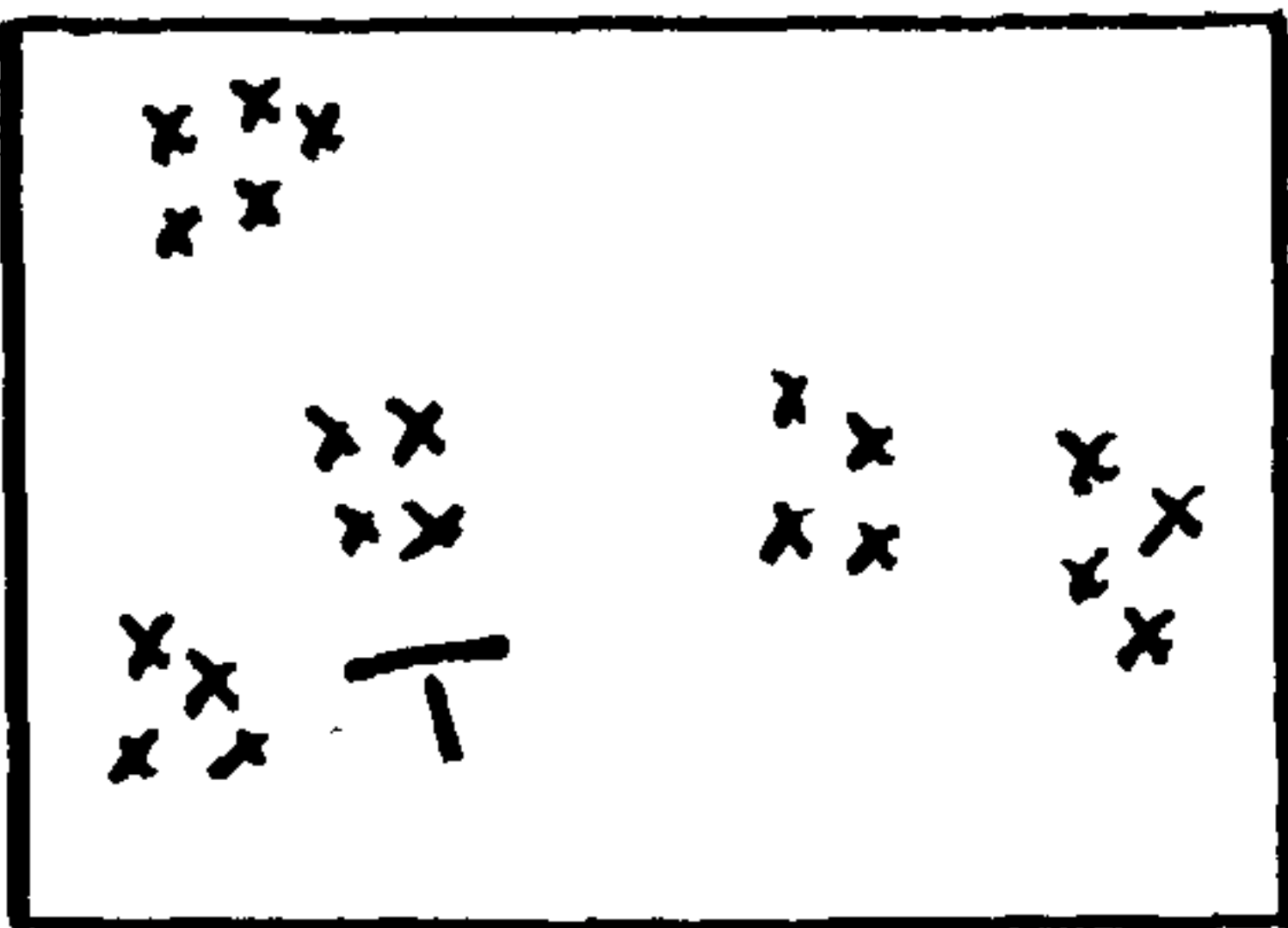


(4)



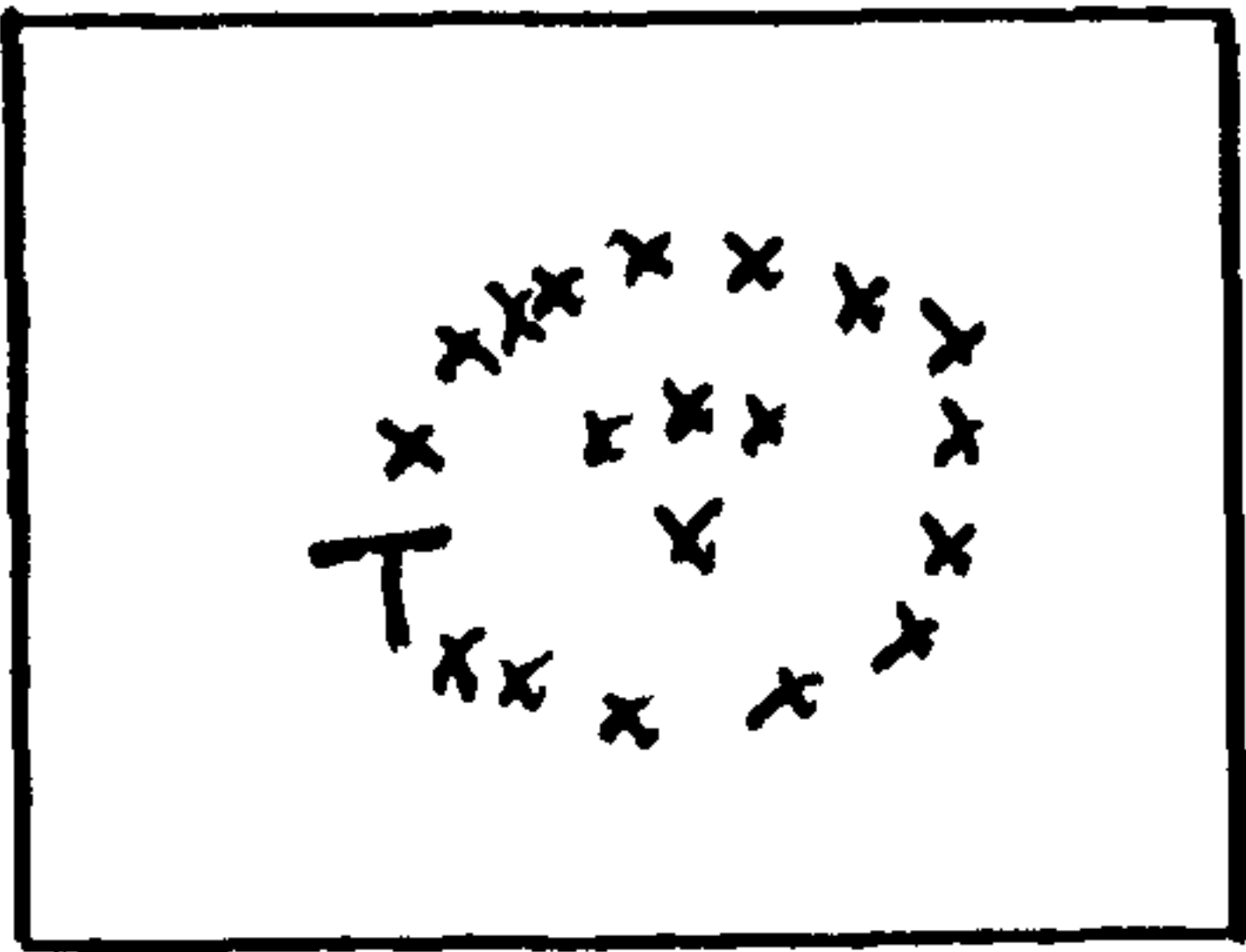
(5)

Down.
Group.
Role.
Pupil
talking.



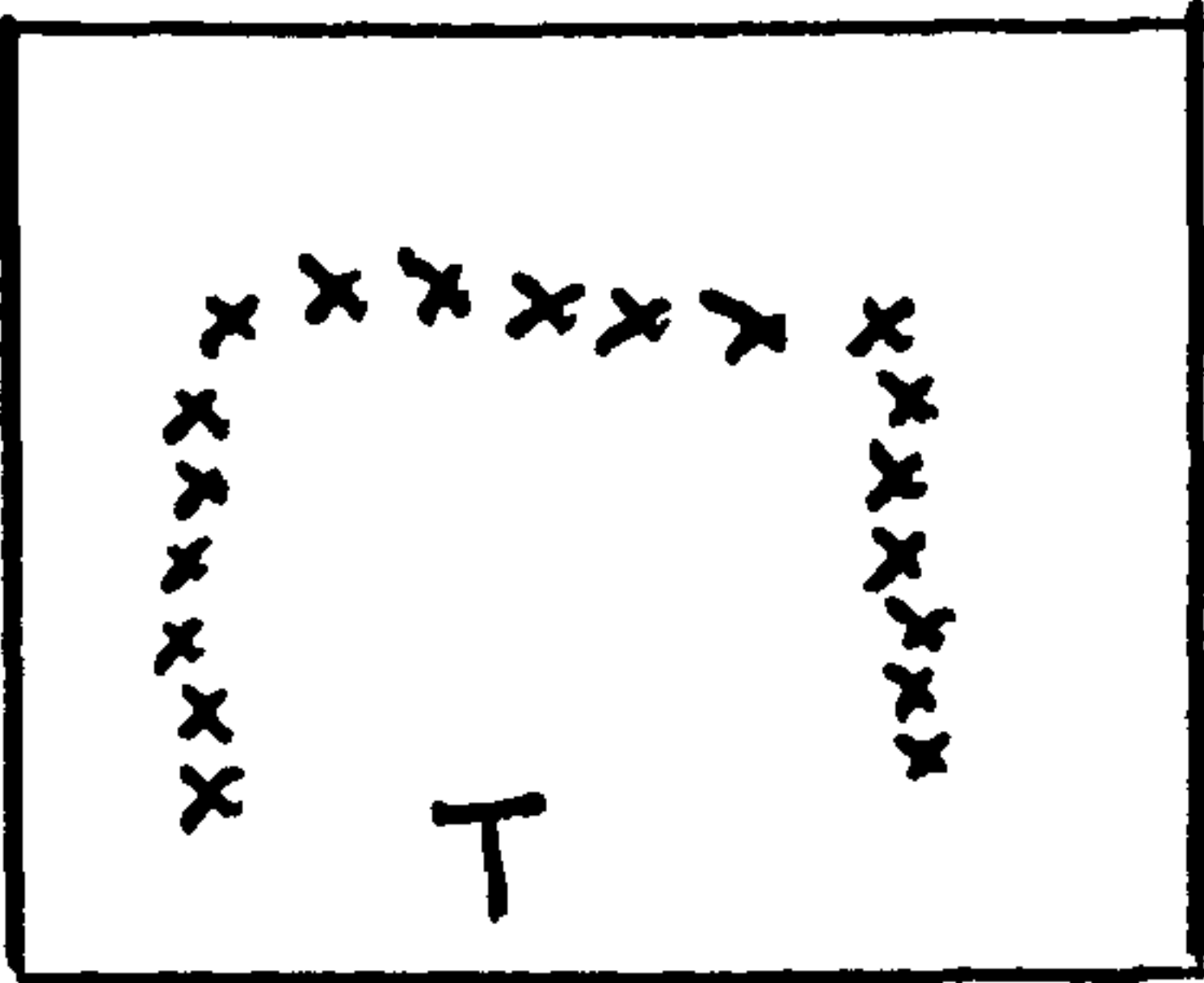
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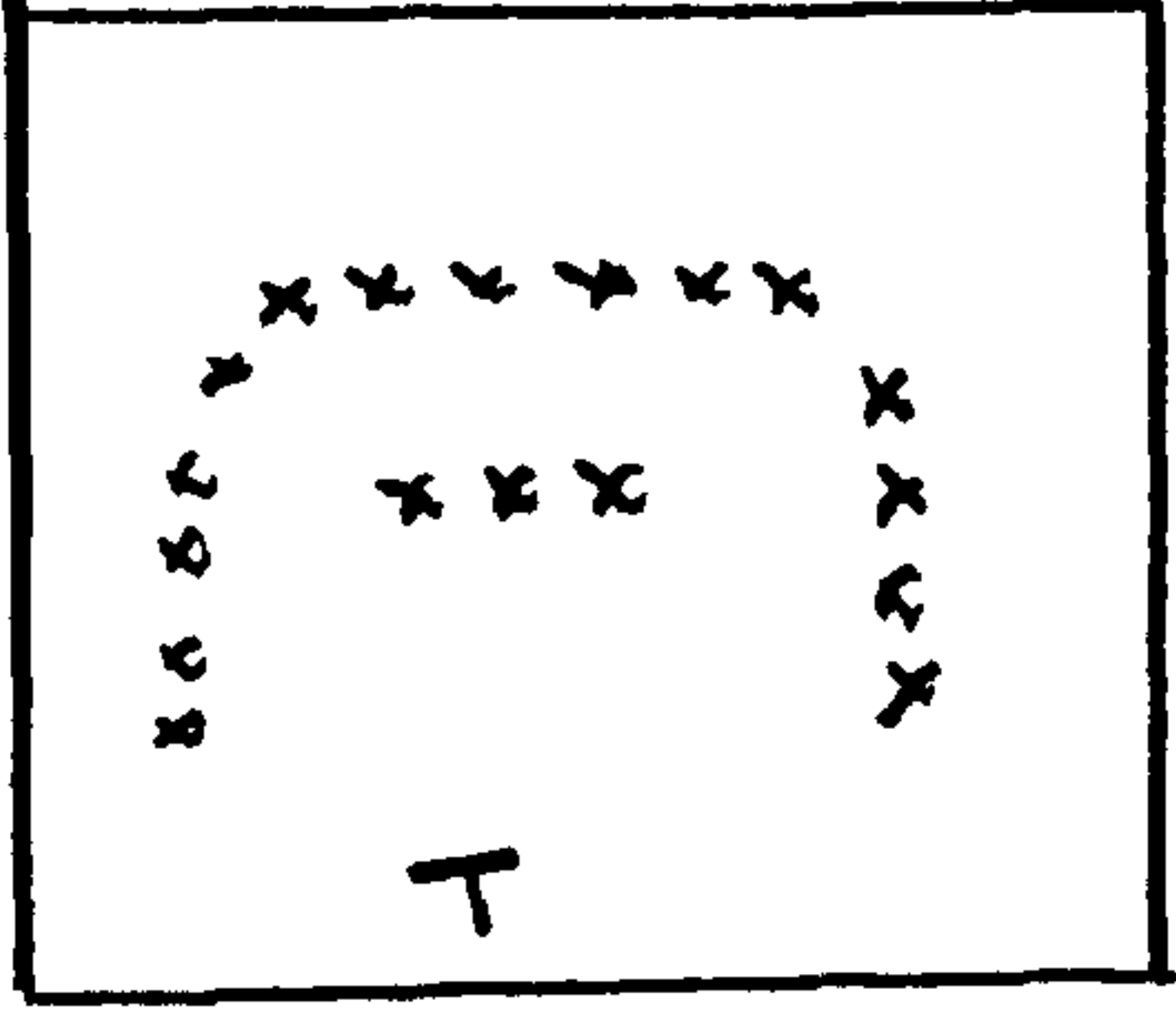
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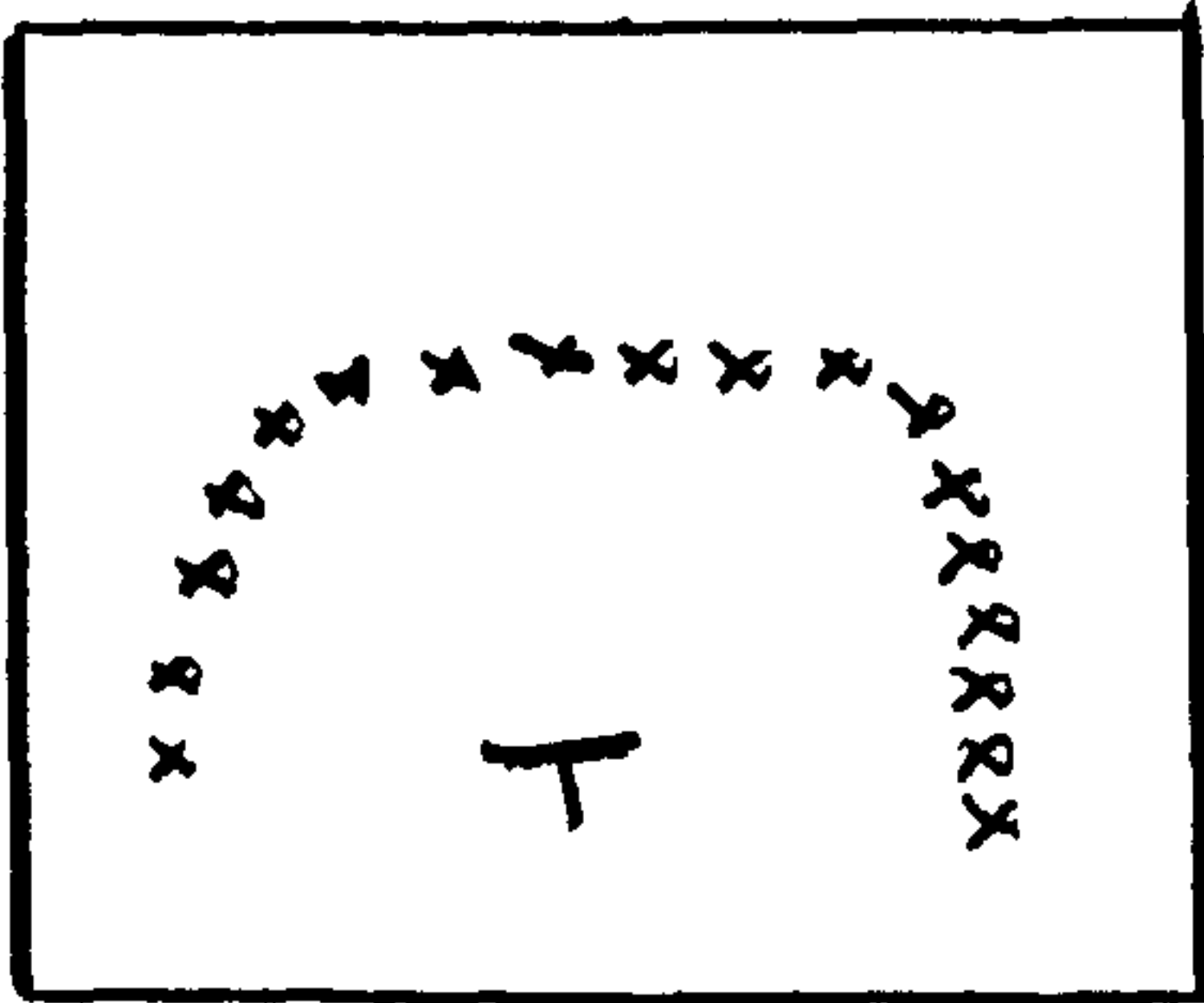
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Down.
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class.
Role.
Pupil
talking.



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Down.
Whole-
class.
Discussion.
Teacher
talking.



Chapter 7

INTERVIEWS : TEACHERS AND PUPILS

This chapter presents the interview responses of each of the twenty-four teachers involved in the study, followed in each case by the responses of six pupils from each class. Interviews took place during the period January 15-March 15, 1978. Interviews with teachers (in all cases but one) were held immediately following the informally observed lesson; interviews with pupils immediately following the formally observed lesson. Pupils were interviewed in pairs (two "weaker" drama pupils, two "average" drama pupils and two "better" drama pupils) for ten minutes per pair; teacher interviews lasted fifteen to thirty minutes. Pupil interviews dealt with drama lessons in general (see p.84, Chapter 5); teacher interviews focused major attention on the lesson just observed (see p.78, Chapter 5).

As in Chapter 6, teachers are identified by a number (1 to 24), with the same number referring to the same teacher in each case. In the interests of accuracy, all interviews were taped; in the interests of brevity, responses are presented in summarised form, with more detailed reporting of those responses which seemed most informative.

TEACHER 01

This teacher placed central emphasis on pupil involvement. The lesson was going best when "the children took over so completely, I didn't have to go to any one and operate a first-aid situation with them, to help them out a bit." The lesson plan was modified in terms only of the teacher's contribution - "Once they'd received the stimulus, I in fact was not really required any more." The class was considered his best class because "they all participate in some way ... everybody seems to be interested." And the most important contribution of the pupils to a successful lesson was "just willingness to participate, really ... wanting to do it ..."

The teacher spoke of the need to convince pupils that drama

"is a subject that is totally different from any thing else in the school, one in which you can learn things by doing things, and once they've got that, we begin stretching and stretching and stretching."

But this was the only reference to aims beyond that of pupil involvement, and these were general and somewhat vague. In addition, where the pupils "take over" completely, no need was seen for teacher interference. The "stretching" referred to was assumed to accompany involvement. Where the work was seen as falling short of the desired level, it was in terms of practical matters of timetabling and/or technique.

The group who performed a sketch for the rest of the class

"needed to develop a sort of a rhythm in the way in which they did the play, like, ah, the length of time they spent on each section of their play. For example, it's like doing an essay in English - sometimes they go rambling on and on and on, and then come to a quick finish."

Again, part of the teacher's essential job was seen as giving the pupils an introduction to different kinds of drama "so they have a sort of a vocabulary of experience which we can draw on, in the third year."

"Longer time periods for drama, and drama made available to all kids" was the teacher's expressed wish, so that in third year pupils would avoid starting the subject "with no experience of drama."

Note: Almost total concern was with involvement, and very little with reflection. The bias appeared to be towards the theatrical and the practical.

PUPILS OF TEACHER 01

All pupils, including the weaker pupils, had positive attitudes to drama, except one average boy, who felt an absence of work which helped pass time quickly in other subjects. One of the better boys said something similar regarding moving about to music, waving one's hands, etc. - although he claimed it was probably because of his own shyness that he found this hard. Enjoyment and interest were rated highly as evaluation criteria, with the two better boys emphasising obedience as well. A good actor would get high marks, the better boys said, but he'd need not to speak out too bluntly - "he (the teacher) wouldn't like that."

All expressed some doubts about natural acting talent being a means to success. All three groups also maintained that laughter would not come from classmates, if the serious piece was good enough - only mistakes got laughter. Drama was valued as a source of pleasure, and possibly for training as an actor (it gave you, one better boy maintained, the courage to go round the clubs and sing or play or act, should you be jobless sometime). One average boy did touch on the development of a sense of form - "not to let them (plays) go on too long - until they got boring."

Note: The fun of drama, and the technical skills, were the two most prominent points made.

TEACHER 02

This teacher valued involvement beyond all other things - "if they haven't got a lot of enthusiasm, then mine fizzles out, too." Where this active enthusiasm was present, she seemed content. She viewed performance as a factor in this positive attitude to the work - for example, the worst moment was when one group failed to amuse the class with their jokes:

"Everybody felt that they didn't know what was going to happen next."

The need for an entertaining performance was clearly viewed as more important than the need for lived discovery, and the reflection that came from that.

She encouraged the class to take control of the lesson - and then "most of my lesson plan consists of encouraging them and trying to provide ideas with what they're doing and leaving them to produce it in the end." In short, maintaining the work's momentum was seen as the concern, not deepening its quality.

Where attitude was so positive that rebuff could be accepted ("They've got a very good attitude in the sense that you can say 'Look, that's rubbish' and they'll go again and do it ") was viewed as near ideal. She was concerned, however, with "inventiveness" - this was the principal criterion for selection of the top two pupils - that and a "driving personality".

She was disappointed where groups merely imitated existing TV panels - yet was pleased that they decided early on and "got started right away." The weaker pupils, however, were chosen because one was "somewhat backward mentally" (uninventive), and the other because of "reluctance to do the subject in the first place, and reluctance to be

involved in anything." The active involvement in the work clearly mattered most, while the pressure for reflection received rather more cursory concern: "I think in so many lessons, you do it, they take it. In drama you swap it around and say: 'Right, we've put you in this situation, what are you going to do about it?'"

Note: A strongly positive, active approach to the work was clearly important to this teacher. Pupils who are inventive, self-directing are seen as valuable class members. Quality of performance was also clearly important.

PUPILS OF TEACHER 02

All the pupils were aware of the fact that they controlled the content of the work. Only one pupil did not have a positive attitude to the work - the rest valued the practical element in it. The better pupils valued the opportunity for personal contribution and involvement:

"In other subjects you can't feel free. You do here, cos you can take on another character."

Pupils were generally reluctant to point to anything strongly wrong with drama. One weaker pupil suggested the making up of dances, and one better one "getting stuck with someone who doesn't want to work."

A significant agreement came under the heading of a "needed change": both a weaker and a better pupil urged that pupils should be engaged in drama work of a kind that they like doing and are happy to be in - thus not holding back others in the group. (The weaker pupil felt that those who wished to write should write, those who wished to act should act.)

Effort was valued more highly than acting talent in terms of assessment, although acting ability was valued. One average girl got a middling mark "because I'm not very good at expressing myself."

There was a strong feeling of trust in the class - or where

laughter occurred, it was either sought or unimportant. (This may have related to age and the class size - fourth years, and fourteen in class).

Drama was valued particularly as a source of enjoyment - only the two better pupils suggested "you find out things that you couldn't do, and it just comes out, you can do." Some mention was made of "getting the feel of it" through drama, as distinct from book learning: "You really think you're that person."

Only one pupil saw drama as having no value - the rest valued it for its enlivening power. One better pupil said:

"I think you learn more about yourself ... just as an ordinary person - how you're going to get across to other people - how you're going to make them think what you want - whether you're a nice person or pleasant or not."

The subject of his comment seemed to be acting skills rather than real relations.

Note: The enjoyment to be derived from the work featured prominently, and the relationship of this enjoyment with involvement. Considerable impatience was voiced regarding those who would hinder a group's involvement in the work.

TEACHER 03

This teacher's main concern appeared to lie with pupil effort. The top five pupils were chosen, first, because of their effort in the work:

"I always look for effort from someone - I think that's the most important.

The most important contribution by the pupils would be "sheer hard work". This linked with her concern that there be discipline in the lesson:

"Discipline - you can't have a drama lesson without it ... Everyone must work, everyone must be part of the group, part of the whole class."

In terms of the extent to which the teacher can afford to accept

whatever the pupil offers, she saw her essential job as being that

"the child is accepted for himself, within life itself ... Drama is a lesson where people can come and be accepted fully for what they are... [but] certain things cannot be accepted - selfishness... Can give what they have to offer, and it is valuable."

This was interestingly close to the more traditional form of teaching, where the pupil gives those answers that are acceptable to the teacher.

There seemed to be an assumption by this teacher that involvement would automatically win reflection:

"I felt those being executed felt the terror of it - they pushed against it - weren't just laughing and squealing as they were being pulled along... I felt they were making some understanding of it."

Again, in the main needs of the group, there appeared to be a clash between the need for an accepting atmosphere, and the need for discipline:

"Always, in a drama lesson, that we would accept everybody in the room, and take whatever they had to offer and make it valuable - and it is valuable, because it's coming from them."

Knowledge would appear to be something in existence prior to the drama, rather than arising as a result of the process:

"I look for knowledge, because I think you can't portray well except you have knowledge."

Thus, though the teacher put much emphasis on the need for creativity ("In drama, teacher and pupil can create together... I enjoy drama, because it's creating continually") there was an emphasis on discipline and, perhaps, production ("We only saw that as a rehearsal, they had shown it as a sharing - so we could observe the work.")

Note: Strong emphasis was placed on discipline, effort and (paradoxically), creativity and enjoyment. The teacher did not appear to trust the art-process to any great extent.

PUPILS OF TEACHER 03

As usual, drama was seen as making up plays, the teacher providing the topic while the pupils added the content. All pupils claimed to like the subject, and it was held in this regard because it was possible to move about, because there was no writing involved, and because it helped you to get on with other people.

Exercises were not very well liked in either the weak group or the better group ("I feel stupid"; "Like little children"; one average boy didn't like holding hands with the girls).

"When you're fighting and running around" was a favourite activity, while others were performing to an audience and working in a big group. The need for changes centred on distaste for exercises, and the need for better facilities ("more places to hide").

Effort and taking the work seriously were seen by all groups as most important, although being a good actor helped; clearly attitude mattered more than talent. A few people were seen as always potential laughers at the work, sometimes because "they think you're stupid" and sometimes because "they feel stupid".

People twenty years ago who did not do drama were deprived because they had not the same opportunity to overcome shyness. In addition, "... if they (people) 've a problem, you do it in drama, and can help them".

Most people saw drama as a mixture of enjoyment and reflection on real life. Both weaker and average pupils saw this real-life connection at least partly in terms of becoming an actor. The two better pupils, however, were eloquent on the real life relationship:

"Pupil 1: Like people getting executed and people drowning (sic) and all the rich and everything.

Pupil 2: Yeh canna really understand (simply through books). When you read it, you think, ooh, that's horrible, that. But when you act it, you feel it's worse ... Cos when you read about it, you forget. But when you've acted you don't forget - you remember."

The ability to get along with and trust other people was seen as being drama's greatest single benefit.

Note: Self-confidence, and insight into the problems of the world were seen as of major importance by these pupils. It might be added that the lesson observation showed few signs of this sensible perception of the subject, since little of the work seemed to be taken seriously (or, perhaps, to merit seriousness).

TEACHER 04

With this teacher, it was not so much a question of whether involvement mattered, but rather if anything else mattered at all. She felt less happy with the latter part of the lesson, because the pupils seemed less involved - unlike the previous week, when they had been given definite objects (in connection with 'pushing and pulling') and things had gone so much better. The best pupils were those who "always seem to have all the answers, who seem to really get themselves into it." And the bottom five: "Well, they're the ones who usually just sit at the sidelines and let all the others do the work."

The most important contribution of the pupils to a successful lesson was

"getting involved in it, really - be a useless lesson if they all stood around saying 'Euh, this is rubbish'."

Her essential job she saw as being "... to get them involved with something a bit more." Other factors, besides involvement, were mentioned, but they received much less emphasis. Satisfaction was expressed with the early discussion work, because the pupils "were learning

new words from it as well." Likewise the needs of the class were seen as requiring that she "try to develop their language a bit more, and also I want them to be able to communicate with each other a bit more, because they're all very quiet."

Drama was valued beyond other subjects as being one where "you're letting them express themselves a bit better." The work provided opportunity for this expression:

"It's more or less completely up to them what they do in their plays - I just give them a vague guideline and then they do what they like with that."

There did seem an implicit assumption, however, that given involvement, self-expression and vocabulary development would follow.

Note: This teacher's concern with involvement appeared to overshadow all other concerns. The suggestion appeared to be that this was best won when the teacher left considerable scope for pupil input.

PUPILS OF TEACHER 04

The pupils saw the material as originating with the teacher, being polished by them in action - with some emphasis on the need for theatrical power ("Got to talk loud so everyone can hear you"). Most pupils - five out of six - liked the subject, with the amount of activity possible, and its resemblance to play featuring highly. The reverse of this ("Don't have to write") was frequently mentioned, with one weaker pupil adding "Don't have to use your head too much." One average pupil, a somewhat grown-up looking girl, saw this active element as pointless: "Sometimes it's boring ... you just run around." Getting clothes dusty (a recent point of contention with parents) featured as one of drama's worst elements, while the girl who objected to just running around pointed out that "sometimes you just play one part - you just stand there - you just do nothing". Involvement, even on the physical level

was clearly valued.

Props and costumes were pointed out as areas needing valued changes in the work. Acting ability was frequently mentioned as being of importance; but all agreed that effort was a more vital point. The theatrical notion of the work emerged - one girl's comment that, if you were doing badly in drama, "well the teacher would tell you; if you weren't doing it so good she'd stop you and make you start again." Besides which "your speech has got to be loud." But effort remained paramount.

Most felt that their work could expect some laughter from classmates, but that did not appear to be worrying them - "I just laugh with them". Such laughter was likely "at the funny parts - when you're fighting and that" - or even at any parts since drama "it's unusual, really - it's funny".

Those who had not the opportunity to do drama twenty years ago missed out in terms of pleasure and relaxation. Drama was seen as being related to real life but few could say just how - there was talk of stagecoaches and smugglers (the subject of the work that day). One boy provided a possible definition of drama's province and function:

"Yer, like, bringing back the past, and, like bringing the future towards yeh."

All were agreed, that drama had something to teach - with acting predominant and some mention of historical information. And for non-actors?

"Well, you'd know how to act, and could teach your children."

Note: There was a strong emphasis on the importance of involvement, even at the physical level; and most pupils seemed to see the work in theatrical rather than drama terms. The pupil who defined drama as bringing back the past and capturing the future seemed to possess a sharp understanding of a central function of drama.

TEACHER 05

The teacher saw the lesson's main weakness as being the excessive emphasis on spectacular action, by the group of bank-robbing boys; but "they started off quite well, just doing the basic things". The lesson's best moment - or one of them - was provided by the sheriff:

"I was quite pleased with the way the sheriff got the town together ... because he's not particularly outstanding."

The rapidity and diversity of action was viewed as a serious flaw: "The children were becoming confused - there was too much action." He had intended to clear this confusion up, in-role, but time forbade. He was concerned that they learn to stay in-role, and this he felt they did. Also he wanted them to "become more aware of other people, and not just themselves, and that didn't really succeed."

The pupils as well as the teacher saw the danger of bringing in a gun and caps (although it was allowed):

"One or two of the children said 'We don't want to have a cowboy story, because the Indians chase the cowboys, and we can do that outside, in the Denery.'"

His selection of the top five pupils was on the grounds that they were "people who in the past had understood the idea of role, what I'm driving at; people whose language, whose language development was just possibly a little bit better than some of the others, and can articulate to me or to the rest of the class reasonably well." The weaker pupils were chosen as being those who felt little responsibility to the others, and were more concerned with themselves.

His main source of regeneration was "basically the children's enthusiasm" - even when lessons might not have progressed all that well, or even failed, if they're still enjoying themselves. Cooperation was placed solidly at the top of his list of concerns:

"It's to develop a sense of responsibility ... towards others. But also to develop language, to develop a sense that your body's something more than just something that kicks a football around."

Note: The work was seen as essentially an exercise in cooperative endeavour, adding to the pupils' sense of responsibility for each other. Other matters, such as language development and physical poise, came in considerably behind.

PUPILS OF TEACHER 05

The pupils were firm and agreed that the content and form of plays involved a cooperative venture - the present one was a combination of two ideas which had tied on a vote. All pupils said they liked the work, with various reasons:

"It's free." "You work together with the class." "Make friends, enjoy what you're doing, and you can express how you want to do it, which is a good thing."

One weaker pupil said that people watching him was the worst thing, while both better pupils agreed that pupils who fought and thus held up the work were the worst. The sense of freedom, whether to engage in violent activity or to work with other people, was most highly prized.

Changes recommended varied: "Too much things going on at the same time ... all confused."

"The noise outside ... sometimes when the teacher's talking you can't hear him."

All agreed that good acting helped, but effort mattered more in terms of marks. All were also agreed that acting out a part would perhaps provoke laughter. There was also general agreement that not having drama would be a loss:

"If they'd done drama, they could have had a good life ahead of them. Could have been actors."

"Enjoyment. Like, if you want to be something, you can be it in drama, that's it."

The connection with real life was firmly believed in, but fuzzily expressed:

"If you're over-acting, told not to do it again - you mightn't do it outside either."

"You're acting like you think it is, and not like it really is."

"This - this room is ... millions of places - anywhere - anywhere in the world, this room is."

All also agreed that you learnt from drama.

"Learn to act properly when you're going out some places ... London, or somewhere like that."

"... learn a lot from other people, from your friends a lot."

"You learn how to act."

"Controlling yourself."

Note: There was a strong degree of agreement between pupils in answers, but a wide variety of reasons for giving those answers. Enjoyment, acting ability, and interaction featured most frequently.

TEACHER 06

The lesson was felt to have been "badly timed", not leaving enough opportunity for the pupils' "own creative imagination." This was partly due to pre-lesson fluster. The best point was felt to be the discussion period, where the pupils were "full of ideas, although a bit overenthusiastic at times"; this overenthusiasm was a source of some concern. The worst feature of the lesson was that "one group was having difficulty coming together, that they couldn't organise themselves," and when she tried to help, in-role, it was to no avail. The lesson followed the normal pattern, apart from the use of a written list, and the fact that exercises didn't involve something of what was to follow. The lesson plan was changed en route by time rather than the teacher, in that not nearly so much was covered, as had been anticipated.

The main needs?

"I was focusing on language more than anything else ..., fluency ... and as a lead up, we'd done pitch and tone ... and from this lesson, I was looking for fluency over the radio chats, but we didn't get there, you see."

With this group she had no concern entering the class (some remedials "have no relationship with each other. The slightest thing can set them off, there's nothing gells them.") The present class was seen as "nice" if not the best in that they were

"very pleasant, don't spit - which I get with my remedial class - don't kick. If they squabble, they squabble verbally, there's never breaking up into a punch-up. And they're eager and enthusiastic."

In evaluating pupils,

"I look for somebody who works very enthusiastically, organises, is a leader, full of ideas, motivates the others, takes a thing, looks at it in all aspects, all angles, and draws conclusions... Satisfactory is probably the shy ones - they do try to their own limits, their own abilities."

Her final year at college was seen as most helpful (she was at present a first year teacher); and the pupils' main contribution to a successful lesson was "enthusiasm, interest, ideas - and then I go with them."

Her essential job as a drama teacher was

"to encourage the development of them individually themselves ... towards self-awareness, self-assurance, self-knowledge, self-discipline."

Enjoyment, pre-experience and language also matter. All go together with emphasis on different things at different times, and working to "total development of the whole self". The one change that would be sought was "continuity" - there was at present a gap in second year, when pupils did not take drama.

Note: Enthusiasm, leadership and organising ability would appear to be the qualities most valued by this teacher, despite the expressed concerns with language. As such, her view of drama was as a source of

social ease and versatility, rather than an arts experience or a source of cognitive learning.

PUPILS OF TEACHER 06

All groups agreed that drama was something involving making plays (although games featured prominently too), with the teacher providing the topic and the pupils adding the form. All liked the subject: "Don't write" was mentioned twice and "You don't really think very much" by one weaker pupil. Better pupils mentioned empathy: "Cos when you're doing drama, you don't have to be yourself all the time, you can be other people." Average pupils valued movement. "You can do nice things - it's not sitting at a desk all day." Exercises were disliked because of physical discomfort:

"Tires you out at the beginning, you've no energy left to do anything else."

The best thing was making up plays, but what exactly about this that was most enjoyable remained vague: "Acting someone that you make up" was mentioned by a better pupil, while "better in a group than by yourself" was referred to by an average pupil. Most pupils didn't want any major change.

Effort and cooperation ranked highest in the awarding of marks - "cooperation with everybody and not bad-mannered or anything like that." Trying hard was ranked by all as more important than acting ability. All believed that some people in the class might sometimes laugh at them as they performed, with one better pupil suggesting jealousy as a reason, and one suggesting it was because "they see what they look like normally, and the way they're acting, it just seems strange." Pupils of twenty years ago missed out on enjoyment ("Cos it's sort of like a play lesson, isn't it?") and on the self-confidence drama gives. Surprisingly, the better

pupils saw drama's connection with real life mainly in terms of getting a job as an actor. The average pupils appeared more perceptive here.

"We act out what we think other people would be like".

"It's like, nothing out of the ordinary, but it's nothing that anyone would do (if they went into a shop)".

The second of these comments seems very perceptive in that the pupil has a sense of the sameness and yet essential difference of the life in the drama and the life in the world. In terms of learning something, the better pupils again focused on the acquiring of a living through acting. The average pupils again were more perceptive:

"It's - it's just about - you know, you just see what sort of - other people would be deep down inside."

Note: The pupils clearly saw the teacher as valuing cooperation and even good manners above all else; the other important elements were the strangeness of seeing a fellow-pupil in role, the need to laugh, and the difference/sameness of life and drama.

TEACHER 07

The teacher seemed quite aware of "a lot of hostility" towards drama in the school. The lesson itself he felt "quite satisfied" with:

"I thought they thought about it quite a lot, they talked about it, and certain things emerged."

The best part was seen as towards the end of the lesson - "when they eventually got something concrete out of it... It had a beginning, a middle and an end", (clearly placing the teacher's priorities in the production area).

The worst moment was seen as when the argument on the bus became bogged down:

"I've seen that happen so often in drama... 'Get yourself to bed' 'I'm not going' 'You will go' 'I won't', and it goes on, and it gets very boring ... so now you step in and say 'Come on, can you not steer it another way?' and suggest something else ... I really wanted them to think what it's like for someone to face an angry busload of people!"

The lesson plan was not really changed; and the main needs of the group were seen as "some sort of cooperation between the kids ... to sit down together, and think and talk about a subject, without grabbing each others' throats". He felt that these children would face a hostile bureaucracy when they left school, so he "puts them in a situation, to stand up and speak out loud, talk to each other and discuss." Essentially, it is preparation for life.

He had no particular concern going into this class, as a trust has developed between them: "I trust the class, and they trust me, I think. We have happy lessons".

They were seen as a better class:

"Basically the trust that exists between us, and there are some very amusing characters ... I enjoy teaching them. They're imaginative, talkative, very curious, always wanting to know things ..."

The top five were chosen on the grounds that they contributed - "how much they contribute each week to a lesson, in terms of enthusiasm". The weaker pupils were the quiet ones who had taken the subject as a soft option. Attendance was seen as mattering, "and of course those who have the extra bit of talent ... they have more imagination." (There seemed some blurring here between acting talent and imaginative qualities).

He felt it was his love of the subject and awareness of its power that kept him going. The pupils' main contribution?

"Quite hooked on this idea of kids listening to what other kids have to say... like to see kids sitting down and talking sensibly, rationally with one another. Sorting out a problem together."

His essential job, with these pupils, was

"to break down some of the embarrassment and self-consciousness they feel when they stand up and speak in front of others. To try and develop their imagination - to think of situations perhaps outside their own environment ... and to be sensitive to the thoughts and feelings of others."

The major change he would like to see would be in the area of the staff attitude to the subject, better facilities, and more drama on the timetable.

Note: The teacher seemed to be concerned largely with social training - overcoming embarrassment, speaking out. The classroom atmosphere of enjoyment and trust clearly mattered to him also. As an art form, drama was clearly undervalued - at its best it was seen as helping people to solve problems in a cooperative way.

PUPILS OF TEACHER 07

Pupils were agreed that the teacher provided the stimulus and they provided the substance and detail of the plays which made up drama. All liked drama, from considerably to very strongly:

"Get a chance to run around a bit."

"Can have more fun, with your friends and that."

"Can speak up and do what you want to do."

Both average and top pupils mentioned non-narrative drama as being among less favourite forms of drama ("Tould (sic) to do an animal, or a noise ... or a statue or sumpin") while best was felt to be working with your friends, doing "daft" things, and performing for the rest of the class.

In terms of evaluation they felt the teacher valued "miming and talking and all that - like, when you turn taps on, you don't forget to turn them off." Lack of shyness and a clear voice were mentioned as criteria; yet most felt that trying hard rated higher than acting skill. There was a certain amount of distrust of the response of others, but very little - particularly if it was serious work "cos we're all in it together then." The main loss of those who'd never taken drama was

seen as the skills drama offers: "When you go for a job and that, it makes you not so shy." One of the girls suggested that "out shopping or summet, know what to do when somebody pinches your purse or something like that."

The connection with real life was mentioned by all, but mainly in terms of acting and actors on TV; one top girl did mention that it "helps you understand other people - what they feel like, really." Likewise, in terms of the learning provided by drama, the large majority saw it in terms of technical skills.

"Not to be shy - speak out."

"Speak clearly."

"How to get on with people... in a crowd, I think ... got to share with others."

Note: The class clearly placed the skill of acting high on their list; what connection with life there was, they tended to associate with acting. All were very favourable in their general view of the subject particularly because of the freedom of movement and speech it afforded.

TEACHER 08

The lesson was seen as having gone "fairly well" - "Some were trying today that don't normally try." The lesson was seen as succeeding best at those points where pupils were most absorbed:

"It's always pleasing when they're involved, and that happened a lot, so it was a good lesson from that point of view."

The worst moment was seen to be the change-point from movement exercises to the drama as such - it lacked "flow". (The teacher added that this did not mean performance work: "I try and give them an experience - we don't do it for anybody - but we do do it as a thing(?)")

The lesson was representative of her drama lessons generally, and nothing was altered en route. The main needs of the group lay in

"trying to get a sensitivity and cooperation, so that they weren't vying for leadership in the group ... I was working on the idea of ... trying to get concentration - actually going into a situation where you're buying something and selling something" (re market scene).

No particular concern was felt with this lesson, but in general

"I do control an awful lot more than I used to - the worries are, if it gets too noisy in a situation, where not everybody's convinced about drama, things get out of hand - that I'm sure is the biggest worry of all drama teachers ... As long as I have that element of control..."

The class was the "best" class in that it was her only class - she was their class teacher - "I know them well." The top five: "Some of these kids have a feel for drama, regardless of imagination ... A child can improvise - who can actually see the surroundings it's actually improvising - that I'd pick out as a child that's, you know, with it."

Involvement was the criterion for the weaker five:

"Depends on what you're doing, very much - whether it happens to suit their imagination."

Two things helped most in the work - "Experience - and the relationship with the children."

The main contribution of the children to the success of the work was seen as "a willingness to partake ... 'willing suspension of disbelief' - I actually happen to believe that."

Her essential job was to build "the children's personal belief in themselves ... Trying things they haven't tried - and also basically establishing themselves as an identity, really."

The one change desired concerned the status of the subject in the school:

"I'd like to be able to work with the children, knowing that I had the confidence of everyone else, and the agreement of everyone else that we were working towards the children becoming more themselves."

Note: The teacher was centrally concerned with pupil involvement. This seemed to define the point of the lesson, the superior child, - almost everything. Some mention was made of "skills" and "flow", but essentially the teacher appeared to believe in self-confidence, as built through involvement..

PUPILS OF TEACHER 08

All pupils agreed, when asked, that the teacher provided the theme, the pupils the concrete embodiment of that theme. Moving around was mentioned by all three groups as a differentiating and favourable factor in drama, which all liked. Both the weaker and the better pupils disliked the warmups: "Get you too hot - can't concentrate." Getting scenes ready for performance was mentioned by both average and better as the best thing in drama. One weaker pupil mentioned "the far-fetched things ... some people think of the craziest ideas." Change involved elimination of exercises while proper props and costumes were mentioned by both weaker and average pupils.

All agreed that trying hard was the most important thing in terms of marks, though none mentioned it until asked ("I think whether you act sensibly"). Less than total trust was felt that the others would not laugh, but it appeared not to matter a lot. Pupils in schools twenty years ago were seen as-deprived, chiefly in terms of the fun to be had from drama:

"Missed out on doing funny things - making people laugh and making people cry."

All likewise saw drama having a connection with real life - in most cases, in terms of history: "Talking about people who had a hard life, and talking about people who had a good life." One better pupil mentioned "get used to talking to other people."

All agreed that drama involved learning - very largely in terms of theatrical skills such as movement and speech:

"I would say getting your acting right, and if you see a funny bit, trying not to laugh."

Some mention was made of "getting to be able to speak to people, and not be ashamed."

Note: The fun and the effort necessary in drama were the principal features of all interviews. Considerable emphasis was placed on skills in speech and movement, and there was considerable criticism of exercises: "It's boring".

TEACHER 09

The teacher saw the lesson as "good", except that a major mistake came in doing the scene a second time, with the music playing. This created the worst moment - "they were too busy at their character bits - found it too difficult to concentrate on the two aspects at the same time." There were good, or even best moments "lots of times." For example when

"the boys were building down here with their blocks, girls were marching round the room and having conference, when I had no part in their work - I obviously had clearly directed their ideas... When I have total involvement, I have very little interest in the actual quality."

The lesson was representative, and there was no change in the lesson plan en route. The lesson had featured the role of women in our society, which pupils apparently saw as being fine - both girls and boys:

"That was a need - for them to change their attitudes... That I think is an important need of kids, to feel free, and I think that drama and music lessons are the only two situations in the school where they can feel totally relaxed, so that's a very important need."

There was no particular concern coming into this lesson, but "my main concern is organisation - to get every child working - and I'm not able to do it always with some classes."

The class was seen as being the best because:

"they're childish - for 13-year-olds - which is great. It's easier to get them very excited about things... Can stimulate with the joy of creative work."

The top five were those who

"have an ability to influence the others quite strongly - to organise them, because they appear to have ideas pouring ... and they have a great ability to feed other kids their ideas ... This is an exceptionally good group in their involvement and execution of the work."

The weaker children were seen as "very reserved - find it hard to think of ideas - and they wouldn't respond to other kids feeding them ideas as well as some of the others."

Lack of inventiveness, shyness and disruptiveness were mentioned as factors here. The teacher believed he found most strength from the fact that "I'm very warm with the kids, which is appreciated."

The main contribution of the pupils was seen as being

"Involvement, I should think - you know, enthusiasm. Definitely. I'm not terribly worried or fussed about the quality of the practical work."

The teacher saw his main task as being to convince the rest of the staff that "personality is a good thing and should never be stifled." And children:

"To express their personalities, to express their ideas, and not to be shy about it ... To present kids with something they're likely to meet, and something they're not likely to meet ... To develop qualities of empathy ... Two hours of time for kids to be totally free and express themselves, enjoy themselves."

The changes desired were in the form of equipment, and as having the subject established as an option for older children in the school.

Note: The teacher put exceptional emphasis on involvement, even explicitly dismissing quality in the work if involvement was present. A concern with self-expression seemed to be the main goal, and this was seen as resulting from a situation where pupils could feel free, and become involved. There was definitely no concern with development through effort and polishing.

PUPILS OF TEACHER 09

All were agreed that the teacher supplied the topic, but the pupils filled in the details. All said they liked drama, to a greater or lesser extent:

"In other subjects, you're, like, given a book or you're told what you've gotta do, but in drama you, like, do what you wanta kinda do - see what I mean?"

No writing and not having to be quiet also featured. Exercises were disliked by most ("Same thing every week, isn't it?") while performing plays was the most frequent favourite. Abolition of exercises and more equipment were cited as desirable changes. All agreed that trying hard was the most important thing, although one girl emphasised that originality was equally important:

"It's what you think about - cos if you think of your own thing, well you can do it best, no one else can do it better than you."

Laughter from the class was an expected accompaniment of work, but not one that unduly upset anyone. Pupils twenty years ago missed mainly the fun of drama, although the same girl pointed out that in drama "the teacher gets to know them better ... you get to know other people better too." All agreed that drama had lines to real life - history was cited most frequently, but again the same girl pointed out that "you learn to think for yourself as well." All also said that drama taught something - how to act, and history, and also "you learn how to join in with other folks in the class."

Note: The enjoyment involved in the sense of freedom the class offered was valued very highly, while less attention by far was placed on its power to teach reflection about life, - at least the pupils' own lives, as distinct from history.

TEACHER 10

The teacher was "quite pleased" with the lesson:

"They weren't as boisterous as they usually are - on their best behaviour."

The best moment was seen as being when they first worked in pairs - "that they worked together." It was explained that they were, owing to her absence the previous term,

"just starting movement - trying to get them used to movement, and getting them into pair work rather than solo work. And then we can move on to group work. It's all going to lead up to getting different moods across - different things - and characterisation ... carrying an old person as opposed to a young person."

The worst moment in the lesson was "at the very beginning, when they all just stood and looked at me." For this reason she added a game "to get their concentration up." The lesson was not radically different from her usual pattern, and the only change en route was the beginning movement game.

The primary needs of the group were seen as being

"to get them used to expressing themselves, mainly... And also cooperating ... getting them to cooperate with the others."

(They were seen as upper band pupils who had no opening for their expression but written work.)

There was no particular concern going into this lesson, and none in general ("They're very well-behaved, generally ... I don't have any worries"). This was her best class because "they're much more free - they'll talk to me ... much more enthusiastic."

The top five were those who "join in without any ... no need to encourage them, saying like you know 'Well, everybody else is doing it, you can do it.'" The slower five were "ones who sit out and watch before they dare to get up, and then when they do, they maybe do it in a silly way."

The source of regeneration was that "I enjoy the relationship with the kids ... here you can just be yourself." The main contribution of the children was seen as being "the cooperation with each other; and coming out with ideas if I give them the basic framework."

Her essential job?

"Giving them an outlet other than written work, to express - to express anything really, no matter what it is ... To learn to concentrate ... in drama they have to think about what you've said or else they don't know what they're doing. So developing their concentration... And just giving them something that they enjoy doing."

This last was seen as most important of the three ("It makes them enjoy something at school") and as spilling over into their attitude to school generally. The one change desirable was seen in terms of more equipment and "cooperation from the rest of the staff." Given the second, it was felt, the first would come.

Note: Cooperation, concentration and enjoyment seemed to matter most to this teacher - although a counterbalance in terms of self-expression was seen as good for such an academic group.

PUPILS OF TEACHER 10

Pupils felt drama was mainly shared by pupils, the teacher providing the topic. They quite liked the subject - there was less writing to do, and time went quicker. The worst thing was when it was the last lesson of the day, or doing the same games each time. The best thing was "doing plays." Change would involve more scenery and props, a play for an outside audience. The weaker pupils saw trying hard and co-operation as the deciding factors in marks, rather than acting talent.

So did the better pupils:

"You've got to realise that it is a subject - I mean it's like going to the baths in PE ... you've got to accept like it's education ... If you were selfish and directing people too much you wouldn't get a good mark, because drama isn't just all acting."

Better pupils saw others as laughing because "they don't understand that it's quite a serious subject, mentally."

Pupils twenty years ago missed out because drama

"helps to develop your character ... [and because] twenty years ago they probably had quite a bit of discipline - they didn't have a chance to relax."

Drama was seen as connected with real life, although enjoyment did matter:

"It's not worth having it if you don't enjoy it - but it does help you a lot - and RE helps you a lot too ... You see, the alternative to this subject is pottery."

Both better pupils felt and learnt something in drama:

"It gives you a better attitude to life ... It helps you develop more - you feel more grown-up - you feel as if you know more ... It brings you out more into life - you know more about it - even tho' it's just - you're more aware of what you're doing."

"It relaxes you more."

Note: The better pupils were notable for being very aware that drama had more than the theatrical to offer, and that perceptions about life could be drawn from it.

TEACHER 11*

The teacher was pleased, in a negative way, with the lesson:

"I was happy in a sense that at least some of the rebels have shown their hand ... They could have gone on for the rest of the year, you know, pretending to do what I wanted them to do, but today they've been honest."

The criticism voiced by the pupils clearly ran deep - her worst moment in the lesson was "when X said that, you know, it was a dead loss, a waste of time." Her best was

* For organizational reasons, this interview was conducted following Teacher 11's formally observed lesson. Thus it is the formally and not the informally observed lesson to which references are made in the interview.

"when Y read out her story - I mean I deliberately chose her because I knew she would do what I wanted, but I was very pleased with what she came up with ... She didn't just describe: 'I was lying in the mud, I was an egg' - you know - she hinted that there was more to it than that."

The lesson pattern was seen as fairly normal - "It goes in patches, doesn't it - depends on what stage the work's at" - in terms of the amount of discussion. The lesson was changed considerably en route, as she'd expected the pupils to have been much further advanced, and she'd planned to do several scenes showing the entire history of the reptile people. So instead, she took the lead from the child's criticism.

The needs of the children were seen as being very complex:

"Being articulate - and expressing what they want to say is one thing, but it's not the main aim of the lesson. It's so complex it would take an hour to explain... I just want them to use another medium, other than written work or oral work, to express their thoughts. That's basically it."

She had no real concern going into the lesson, although, as things developed, she felt something odd was going on in the class, especially among the girls. Her normal concern?

"With this group, is that they're not getting enough out of it. I always feel when I've finished the lesson, that they haven't really gained a lot. I'm disappointed for them - always... I feel that they're not achieving enough to give them pleasure, or, or contentment."

This class was not seen as being as good as some others, in other years:

"Well I felt if I threw out an idea they [other years] could make enough of it themselves. I feel with this class, you're constantly having to fill in the gaps, and it's constantly ending up more and more me and not enough of them."

This was not seen as a lack of inventiveness, and an example of inventiveness was referred to:

"I feel there are too many people in the class not actively involved, and they're distracting to others."

This quality of contribution was at the back of her Top 5/Bottom 5 selection. She expressed some criticism of the few drama workshops she'd attended.

When it was put to her that the children might be her main source of help, she agreed:

"It is actually - it was the fact that I was very lucky - and in the first two years I had exceptional classes, and I came into my first few lessons, and I was really unsure, and they more or less took the lesson away out of my hands, and I was away."

The main contribution of the pupils to the lesson's success?

"I think it's involvement."

Her essential job was seen in terms of pupil self-image:

"I've seen so many children who are accounted nothing in the school academically, or who are very shy, or for one reason or another their written work was not up to scratch and the confidence they gained improved them all round ... I know that people think this isn't a justifiable reason, but nevertheless it's the one that gives you the most satisfaction at the end of the day."

The one change suggested was "I'd like a longer stretch of time-- I'd like a whole-afternoon."

Note: The teacher clearly saw pupil questioning as being rebellious; she praised the girl who gave her what she asked for; and she valued involvement in the work beyond all things. Emphasis was on commitment, but not reflection - the main benefit was the confidence it gave some children. As she saw it, pleasure and contentment come from commitment, and result in confidence.

PUPILS OF TEACHER 11

These pupils showed a clear perception of the teacher's controlling touch in the work - their job was to implement rather than reason why or what. Most liked the subject, except one of the weaker pupils, who repeatedly voiced her objections to it as being "more babyish than other subjects" and "not grown-up, you know".

Freedom of speech and movement were mentioned by most pupils as desirable or the most desirable elements, while some concern was voiced about having to clear up, and being stuck with a play that one does not like. Props and relevance of exercises to the work itself were mentioned as areas that might be improved.

Once again, trying hard was valued more than natural talent, although those who got 'big parts' were obviously those who were best at the work. Likewise a boy who saw himself as "not doing very well" attributed this to being "a bit shy." The class, it was felt, would laugh at you, especially if you make a mistake - "if you said a wrong word or did a thing wrong." But this didn't unduly bother any of them.

For a variety of reasons, most pupils saw people twenty years ago as losing out in not taking drama: overcoming shyness, opportunity for movement, ease in conversation with strangers, learning how to become an actor - all were mentioned. However, one girl, a weaker pupil, saw "not much point to it really." Acting careers and enjoyment were mentioned as links between drama and reality, with one pupil pointing to the way in which it could help one speak out, and not be shy, at a job interview. All agreed that drama was a source of learning - with skill in conversation and movement most frequently mentioned.

Note: Concern with skills acquisition was predominant in this class, in terms of evaluation and the subject's lasting benefits. Ease in speech and movement, and the resultant benefits, dramatic and life-centred, were repeatedly mentioned.

TEACHER 12

The lesson was seen as going well until near the end, when the children became restless to show their work. The best moment was seen as a point in one improvisation, where a clash involving the blackmail of a social worker, through mention of the fact that those opposed to

her golfed with her boss. "They clashed together." Another was when two girls articulated what their roles were in such a way that the other pupils felt the power of the improvisation that would have taken place. The worst moments were in terms of the boys:

"Many are cocooned by their parents - no real experience in life, and when I try to inject a girl into it, instead of accepting her as a role-play, they accept her as a girl, and they put up resistance... I see one of the roles of drama as increasing self-confidence - and I'm not increasing it."

The lesson followed a normal pattern, except that there were no warm-up concentration exercises - these pupils were not seen as needing such. There was no change in the projected lesson, as the teacher did not believe in narrowing the instructions down, but left things "very open."

"If I decided to have a wicked stepfather, and one of them had a wicked stepfather, then that I think would be pretty disastrous."

There was no concern entering the lesson, but one immediately afterwards:

"I was worried that the girls didn't respond - they're normally the leaders of the conversation. The boys who spoke always speak. They've got to say what they want within reason... I think once you start restricting, then you're getting a play from them that you've fed into them, rather than making their own experience."

This class was seen as best because "this one here possibly needs the least guidance from me." Likewise, the top five pupils were seen to be those who were "self-motivating, and [had] the ability to motivate others."

The main contribution to the lesson's success by the pupils was seen as being "that they have discovered something, and are able to communicate with the rest of the group." His concern was "to get these kinds to realise that their actions are possibly - are probably governed by these inbuilt prejudices, then I think I've helped them to discover something ... to evaluate their actions in an objective

manner." They must then be open.

The greatest source of inspiration for the work was found in many places:

"I just look at life wherever possible, and just take it from there ... and of course the children can change your ideas completely ... I like them to use their imagination, I like them to understand another person's point of view by ... persuading them to accept the other person's role and become the other person, so that you can possibly understand someone else's point of view ... Try to understand by being the other person."

The desirable changes were seen as being "increase the drama staff about four-fold" and "more total theatrical approach rather than just educational drama."

Note: This teacher seemed to place most value on the ability to consider life and its various prejudices - and he was keen that pupils have a wide range from which to select in doing this. In addition, he valued pupils who were self-motivating, and had leadership qualities, so that he had to intervene on few occasions.

PUPILS OF TEACHER 12

As usual, all groups agreed that the teacher provided the theme, they the subject-matter, in groups: "You can adapt it a bit to what you want to do." All were favourable to a greater or lesser degree, towards the subject. The subject was seen as offering more possibilities for freedom - "You use your brain much more ... and you just feel freer." Time went much quicker, because of enjoyment. Both weaker and average pupils mentioned performance in front of others as the worst thing about drama. One good pupil mentioned that

"usually when, like, explaining what you've got to do, usually, like, takes quite a long time."

The freedom of the work, in groups, with your friends, was seen as the best aspect of the drama:

"You can express your feelings in the play - whatever you want to do."

"When you do it on your own - not in front of the class - cos when you're on your own, can do what you really mean, but in front of the class you get a bit put off."

Both weaker and better pupils spoke of longer time and better equipment as desirable changes. "If you had more time you could go into your stories in more depth, express what you feel." Speaking out and attention and effort were cited by all as most important for marks:

"I think you've got to be prepared to work, to be prepared to get into the things - you know - you're doing."

"Have to be willing to show your play at the end - show the work you've done."

Good acting was less important. A certain amount of smiling from the others was to be expected - and one good pupil suggested that this was because "they know they've got the freedom - like as though they were an audience - to show what they think of the play."

All felt that pupils twenty years ago were to an extent deprived through not doing drama:

"When they left school they didn't experience the different kinds of life like we do - it might be a help to us as we get older."

"I think you learn about different people when you act a person - see how a type of person reacts to a situation. So though you're not really that person, you still know how they would feel."

The drama was seen as relating to real life by all groups. Finally, all agreed that something was learnt from drama. This mainly was a matter of social ease:

"You learn how to mix with other people and how to handle different situations."

"You learn how to get on with different people, see how their (sic) different kinds of jobs - say if they've come out of prison."

Note: The class was markedly positive towards drama, and saw it as an occasion for free action, and an area where self-confidence and some insight into social situations that might later arise could be gained.

TEACHER 13

The teacher was fairly content with the lesson, but would have liked to have taken it further, in terms of plotting out what the play was to be about. She felt the best moment was when the shy boys did well with their work - but would "like to have punched the lesson a bit more." The lesson didn't follow the normal pattern because of time pressure. She'd have liked to lead into it more gently "with some frustration exercises, building up tension and aggression... It'll work possibly better next week, when they've had the fight, and they've gone away to think about it." (The work was being planned to culminate in a performance play, so that pupils might have the satisfaction of seeing an end-product.) Nothing was changed en route, and the main needs were seen as leading the class to analyse bullying, to see that being quiet is sometimes harder than being aggressive. Her concern was with children who might feel left out, in contrast to drama-club class-members. The class generally was seen as being "more receptive, both to what I say to them and to what the other members of the group say and also will put forward ideas." The top five? "I was thinking about kids who feel confident and will push themselves more." The bottom five - "academically good, I think they enjoy drama to a certain extent, but feel safer playing musical instruments." Several areas were mentioned as sources of encouragement:

"Talking to other drama teachers."

"Mainly talking to people and getting ideas from them."

"Smashing, when you get kids who say 'Look, I've got an idea for a lesson, can I do it next week?' then you're not standing there with a whip over them, saying 'Look, you're doing this', and that's great."

This was felt to be particularly true of CSE groups "because part of their training is that they take leads and they prompt and promote discussion and ideas."

The main contribution of the pupils to the lesson: "Ability to listen to the ideas of other people." Her essential job, she felt, was

"to give a spark of something - dunno what it is - that they'll take, make their own - and extend far beyond."

"I'm putting them in the position of exploring something that they are familiar with and extending beyond their own personal reactions into other people's."

"Discussion and exploration that leads to a tolerance of other people's ideas: a receptivity when you hear something you don't like - you ask 'Why?'"

The one change she would make would be

"Space that the children recognise as theirs the whole time ... They need to feel that what they're doing is important, and that's the first way of making it so."

Note: The teacher was concerned that the pupils have a sense of achievement - in the form of an end-product. Stressed above all was the ability to listen to others, and so understand their position. Good work was seen as occurring where the pupils took over the lesson.

PUPILS OF TEACHER 13

All groups emphasised exercises and stage fights - they had only had drama for five weeks at this point. All agreed that the content was something arrived at in a cooperative fashion between pupils and teacher. All said they liked drama, as you felt free to do things, and "you can say what you like." Running around was also mentioned. Time went quicker, because you're enjoying yourself, and "you use your ideas, and you're together in a group, and you can build things up." The embarrassment of performing in front of others was mentioned as a 'worst', but also,

"playing the little games that we sit round - cross my legs and all that - where you're sitting round in a circle ... you'd think you were a little baby."

All three groups mentioned fights as being most enjoyable - but also,

"I like drama cos you're all together in a group, and you can express your own ideas and we're all equal."

More speaking, more plays, a padded floor, and extended time were mentioned as factors meriting change. A good mark was seen as depending on various matters: "Whether you've self-confidence, whether you can speak well, and your diction, and your action."

"If you act good - if you don't go too slow - do the things right you're told to do."

"If you're doing it right ... and how you express all your thoughts, - whether you bring all your thoughts forward - or just hide away."

"Cos drama's not just acting - it's a number of things ... just expressing your thoughts - cos you don't have to be a brilliant actor to have your own ideas."

All agreed trying hard mattered more than acting talent, and all agreed that they might be laughed at when performing, - but "they won't laugh at you in drama if you're working hard - it's only if the thing's silly they'll laugh at you." All felt that pupils twenty years ago missed out on drama:

"Drama's exciting - and I think you learn a lot ... How to express yourself, and how to bring your thoughts forward and it gives you a lot of confidence."

All groups agreed that drama had something to do with real life:

"If you have to speak out, and make a speech or something, you're not sort of fighting to do it."

"Take a fight - you're fighting all the time - and you get to know what's happening, and what big gangs do, and all that."

"What happens, say, with these fights."

Almost all felt that drama taught you something:

"Self-confidence."

"How to do things, and keep fit, and all that."

"Confidence and how to express yourself."

Note: Considerable emphasis was placed by these pupils on exercises and speaking clearly and fearlessly - although at least one better pupil clearly saw drama as allowing for self-expression as well. The relationship with life was seen very much in terms of how gangs fight, and the main benefit in terms of lack of shyness.

TEACHER 14

This teacher saw the attitude of staff and head as very positive towards drama, and attributed this in part to her style of teaching:

"My kind of drama is reasonably controlled - you know, I don't go along with the drama lessons where everybody does their own thing, and they're screaming and shouting and there's no control at all - I think it should be a disciplined lesson."

She felt the lesson had been a "dead loss":

"I find more often than not it (stimulus) inhibits them."

No moment was seen as really successful - "I couldn't pinpoint a spot where I felt their heart was in it." Moments of marked self-consciousness occurred at the breaks between the different sound-effects - perhaps due to the observer's presence - "Certainly felt much more self-conscious than they've ever been before." The lesson differed in that this was her first venture into sound effects. The main needs of the group were seen as being "to get them to express themselves to the sound they were hearing - I was hoping it would inspire them to further action." In fact, "the music put ideas into their heads that they couldn't cope with or work with." If she had a concern coming into the class, it was the tendency of some boys to be "silly". She does not have a concern for most drama lessons - she adapts to each group, and changes her lesson in accordance with their response.

The class was seen as good because intelligent, and "they do enjoy the drama, and in the main they take it seriously." (But "intelligence

is not generally an asset in drama.") Commitment was singled out as the distinguishing quality between better and weaker pupils. The pupils' enthusiasm was the source of encouragement most depended on, while the pupils' main contribution to the success of a lesson was

"Commitment. Definitely ... It's all important... If they don't believe in what they're doing or take it seriously, your lesson - it's up the creek."

She saw her essential job as a drama teacher this way:

"What I try to do is make them look inward on themselves, to examine their own actions and their own motives, not only in the drama situation but in life ... to make them more aware of their own actions and of the effects of their actions on others around them ... and to query the actions of others."

The need for change lay in the region of preparation time.

Note: The teacher placed strong emphasis on discipline by the teacher and commitment by the pupils. The connection between both these and pupil input received only passing and somewhat vague attention.

PUPILS OF TEACHER 14

All were agreed that the teacher might select the topic, but the pupils made the plays. The worst that was said of the subject was that it was "OK". Its advantages were that you "don't have to write anything." Movement and choice of materials were also listed as advantages over other subjects. In terms of drama disadvantages weaker pupils mentioned having to act alone, while better pupils mentioned being blamed for people in the group who fool around. One weaker pupil mentioned a challenge word-game as the best type of drama, while the better pupils referred to performing for others and average pupils to football matches or making up the words "as you go along."

Costumes and props were the one change all desired, except one weaker boy who wanted the "doors more shut and everything so everybody couldn't look in."

Good acting helped in marks, but "if you're trying to be serious you get a good mark, but if you're not trying to be serious you get a bad mark." Effort always outweighed talent.

That others might laugh was a factor with most, but not too pressing - the better pupils especially were critical rather than concerned. Enjoyment was the most frequently mentioned loss of those who did not take drama.

All groups agreed that drama offered both enjoyment and relevance to life. Jobs connected with the subject received prominent mention - drama teacher, actor, script-writer; in addition "sometimes you've got to act, like what you'd do in real life."

All likewise agreed that drama taught something.

"How other people live ... what it's like in other lands and everything."

"How to talk more freely."

"If there's a fire or something you'll know what to do."

Note: Drama was seen by these pupils as a functional subject, helping them in crisis situations ("If there's a fire") and in later life (acting-related jobs). A mixture of enjoyment and dread (the need to prevent people looking in on the work) represented a fairly common attitude to theatrical work.

TEACHER 15

The teacher felt the lesson went

"OK ... I, I'm trying to develop the dramatic side, which I think the kids really want to know about; and also the concepts involved, the ideas and so forth."

Insofar as the pupils responded and came up with and enacted ideas, the lesson worked well. The lesson was seen as going best when

"they strike an idea I hadn't thought of, which is particularly good - either from a dramatic point of view or from an ideas point of view - and then also when they perform it and I can see they are getting some kind of reaction inside as well."

"And also if in discussion, there's any sort of salient points I hadn't thought of."

The worst moments came in the early part of the lesson, during discussion.

"I wasn't thinking logically - just throwing bits of snippets of comments in - I hadn't really worked anything out."

But he felt this had not mattered too much, because the pupils had picked up enough. The lesson was representative of his work; and the only change had been the on-the-spot improvisations - "because it seemed to me interesting to get the same person in an interviewee and interviewer situation." The needs of the pupils?

"To get the kids thinking about the subject - in ways hadn't before or not as intensely."

"Plus it builds up their confidence a little, to be able to tackle the situation when they come to it."

He had no concern starting the lesson, for "they are a very good group, and generally respond to any kind of stimulus." In other drama lessons, a normal concern is class cohesion. In drama, he believes, this is essential. The class was seen as his best class because

"one of the qualities is, that it's a small group - only 16 - easier to work with ... I think they are generally motivated towards the subject, having chosen it as an option - and that's a big thing."

"They all feel they have something to offer the subject ... They all want an exam. result out of it."

The top five were chosen in terms of their involvement - the extent to which they contributed ideas to the work. As for involvement, "basically [it's] the only way it's possible to measure a drama lesson."

Pupil involvement and pupil control were seen as the essentials in a successful lesson:

"Secondly, given that they are involved, ideas, new directions - I'm very much anti-teacher dominated things."

He saw his task as to provide merely the stimulus. He found little help from books. Personality was seen as much more important, particularly in drama - "you stand or you fail on that." Amateur drama work "does provide some stimulus for me to provide some stimulus for them." When pupils were mentioned as a source of encouragement he warmly agreed. His essential job?

"I suppose trying to develop their personalities, and also channel them in directions we consider the right directions... Plus the added thing of drama as an art form - but don't like to turn people off ... if you're not an actor, don't apply."

The one change would be to have drama separate from English, and taught throughout the school, on the grounds that if it's valuable, it'd be at least as valuable to take it during early years also. And "we tend to overlook its value, and use it to amplify something you've done."

Note: Pupil involvement and shaping of the lesson seemed all important to this teacher. He was reluctant to talk about it in much higher terms, beyond perhaps the introduction of new ideas to pupils, and possibly the enhancement of drama skills.

PUPILS OF TEACHER 15

"Improvisation" was the word used by all three groups to describe what they did, and it was agreed also that the teacher decides what they do, at least in the beginning. All three groups also agreed that they liked drama:

"Free to make your own mind up, do what you like, really."

"You can get into a group and discuss things."

"You could be as thick as two short planks, but you could be good at drama."

"Cos it's more personality than brains, really."

Freedom to move around was also mentioned, and time was seen as passing quicker, because they were enjoying themselves.

The best thing about drama was seen as preparing and/or doing the plays themselves - there was some criticism of exercises, as pointless ("You don't seem to be doing anything worthwhile"). One better pupil liked preparing, because there was always a laugh or two involved. The other preferred performing, and particularly the comments of the audience afterwards. Where there was not sufficient information, one better pupil pointed out, the work could be deficient:

"Nuclear bombs, - we don't know much about the subject - didn't enjoy that."

Props were mentioned by all groups as an area where they would like to see change:

"He brought a couple of props in once, and everybody enjoyed that lesson."

"You feel daft when you're sitting there, and you're like this with a piece of paper and pen, and there's nowt there."

Marks were seen as being allocated largely in terms of effort:

"Keep a straight face if it's a serious part - don't laugh. See, everybody tends to make funny things up."

"Don't turn your back to the audience."

"Being open and not being shy - being able to use your words - that's what it's all about, really."

All groups agreed that the others might well laugh, or some of them, even at a serious piece:

"You're being very open, and you're being very serious; ... they might never have seen you like that before, and they might think, 'Oooh, he's funny.'"

People twenty years ago who did not have drama were seen as losing out, in that drama

"Brings you out of yourself ... able to get on a bit better with people."

"Showing themselves what they can really do without being told what to do."

The work was seen by weaker and average pupils as life-connected, in that the subject matter - unemployment, family crises - really happen, and interview work could help when going for a job. Both the better pupils saw it in terms of enjoyment.

All three groups said drama taught something:

"If you really want a job on the stage, you learn how to go on."

"I think you learn how to compose yourself better - I mean speaking to people and that."

"We come out of our shells - if we didn't have drama, a lot of people would still be shy."

"Just for the joke of it - to tell lies."

Note: There was considerable emphasis on the theatrical aspect of things - not laughing, not turning one's back, on the audience reaction, on preparing oneself for a possible career as an actor. Apart from that, the emphasis seemed to be on shedding one's shyness in social situations.

TEACHER 16

The lesson was seen as "a good average." The teacher saw the pupils as being a little more reticent than usual. The worst moment was "as we tried to get into the thing, it seemed they didn't want to come - which is unusual, for this group." The best, on the other hand, was "when we started to do it without the paper for the second time ... there was a funny warmth among them, and among the lads themselves towards each other"; while on the first time round, there was "a little more teasing" of speakers.

The lesson was not markedly different in pattern from most drama

lessons, and no changes were made en route, except that the lesson was speeded up, when it became clear the pupils weren't "coming." The main needs of the group were "a release of this inhibition, which everybody seems to have." The teacher had no particular concern in entering the lesson: "Push things in whatever way they go, and take it from there."

This was seen as a "best" class in that "I think they're probably more secure and uninhibited ... I could never let myself go without knowing where I was going to go."

In terms of inspiration for his work, the teacher was brief: "Well, it's response, isn't it?" The main contribution of the pupils was seen as being "imagination, I think - and communication..." He felt that he could communicate to them, and thus release this imagination: "Sometimes they take you away with their imagination." The teacher's essential job, likewise, was seen as "communication ... being sensitive to communication ... being on the same wavelength as other people."

He saw drama as liberating:

"It helps to break down inhibitions, as far as other people are concerned. And it helps to build up not only word power, but ... understanding other people's point of view."

The one change desired would be timetabling - more time, and time-tabled for every pupil in the school.

Note: This teacher seemed to value particularly a lack of inhibition, so that communication could be practised, with imagination a sort of driving force.

PUPILS OF TEACHER 16

All three groups, unusually, emphasised "Sounds" as being a part of their work (apparently much time up to now had been devoted to speech, from a seated position).

"Get the right pronunciation. And vowels. So the majority of people can understand."

The teacher was largely seen as deciding the work. All pupils agreed that drama was quite enjoyable, but the weaker and average groups were not too enthusiastic:

"Well, it makes a change from normal lessons."

The weaker group saw time passing at the same rate, while the others saw it as going quicker than in other subjects.

The worst part for the weaker and average pupils was speaking in front of people:

"The acting - everybody seems to be watching you."

"The embarrassment."

The better group expressed concern with their own limitations:

"Trying to do something, and you can't do it."

The most enjoyable matter for the weaker group was performance. The average pupils liked the freedom, and that "you don't have to do pages of work." The better pupils valued end results ("When you've worked on something, and you finally get it to perfection, and you bring it out properly.") and getting the work ready.

Most pupils agreed that trying hard was more important than acting talent, although the average group figured talent counted most in the end.

All groups felt that they could not trust the rest of the class not to laugh.

"This lesson, .. is good to have a run round and a laugh."

Pupils twenty years ago were seen by most as missing out on something.

"How to express themselves."

"Stop you being shy."

"Teach you how to talk properly - speak properly. Twenty years ago people didn't have to move about very much so they all had the same accents, and it probably made no real difference."

"Because you can possibly do without learning to act in plays, and ... if you speak so that people can understand - you know - just get along with."

All groups agreed that real life entered into drama. Acting was frequently mentioned, with one better pupil adding:

"It's to help express yourself properly ... to bring a meaning into your words, really - to make someone understand properly."

All pupils likewise agreed that you learn something in drama:

"You learn about the past ... You learn to use your imagination - like not to stick to the one thing, like a script."

"To speak out - speak what you're thinking of."

"Learn to express yourself, put a meaning into your words."

Note: Most striking was the extent to which elocution had been emphasised in the work, and the way in which this had coloured the pupils' view of the work ("Speak out", "Speak properly", etc.). The other factor receiving major attention was embarrassment.

TEACHER 17*

(i) The student-teacher believed the lesson went fairly well, but felt he had at one point not given sufficient scope for pupil shaping of the work.

"With it being my first teaching practice, and I'm sort of trying to play safe, and yet give them the chance to explore ... [but] they seemed to be concentrating, anyway."

The best part of the work was this "overall concentration." The warm-ups were also mentioned: "They really enjoyed the warmups ... sort of relax them and get them into it." The worst moment was seen as being

the missed opportunity for pupil control:

"The lesson would have been more complete as a whole if I'd got them to work out the reasoning behind it - got them more into the situation, than me just sitting, saying 'do this, do that, do t'other'."

The lesson was a normal lesson, and nothing was changed en route - except that it would have gone better in the studio, which was where he'd expected to conduct the work ("More things in there for them to explore.")

The primary needs of the group? He aimed to develop powers of reasoning, imagination and communication, by putting them in a situation calling for these - and using non-verbal communication to achieve this. The teacher got ideas and stimulation partly from college courses, but more from youth theatre work which he has been involved in for some time. The main contribution of the pupils was seen as "to believe that situation they're in, and to get them to really act through that situation, and be that person." His essential job was seen as being to "put them in situations that are concrete" and so prepare them for such situations in life.

The one desired change would be to have the subject taught more widely through the school.

(ii) The regular teacher saw the pupils as her best group because

"they respond very well to whatever I'm trying to do... the ideas they have are amazing ... Really it (top and bottom five pupils) was based on just an involvement level."

"A good lesson" was seen as helping most with her work:

"A good lesson is just like a shot of adrenalin... Books, no... I found most textbooks ... terribly corny ... Unless it's my ideas it doesn't work."

"Certain things only happen because you as an individual are there... I'm very much a believer in individuals - I think in a drama lesson that's the one hour in the week when they as people and as thinking humans really matter - because if you haven't got thinking humans, you haven't got a lesson."

The one change desired would be in the timetable:

"... much more flexible - if you needed an afternoon to do something, you could have it."

Note: The student-teacher seemed mainly concerned at the lost opportunity to let the pupils shape more of the lesson. The regular teacher likewise felt that the contribution and imaginative exercise of the pupils was central to the work, and gave it both its reward and its *raison d'être*.

*NB: Student-teacher took the informally-observed lesson. It was felt, however, that the response of the regular teacher to the more general questions would be of value.

PUPILS OF TEACHER 17

"Playing games" was mentioned by both weaker and better pupils as to what drama involved. The teacher, largely, was seen as the source of the lesson's content, with one pupil adding that "she hints - she hints about them, then we've got to work on them." Drama was seen as

"easier to do, cos you don't have to rack your brain quite as hard."

"More of a leisure subject, really."

All groups appeared to like drama - mainly as a change from other subjects, in terms of relaxation. Not wearing the school uniform and "You get more chance to relax don't you?" featured in replies. Both weaker and better pupils saw time as going more quickly in drama, whereas average pupils said it all depended on what you were comparing it with. Most pupils mentioned the opportunity to work with others as being the chief attraction in drama:

"I think mixing with the people ... cos half the time (in other classes) we don't really know everyone in the class."

Better pupils mentioned a popular improvisation involving germs, and games. This germ game was the worst thing in drama for one average

pupil ("I felt a bit silly, jumping about making silly noises") - while the other average pupil pointed out that "It's all right, really, when everybody else is doing the same thing." Weaker pupils emphasised behaviour in terms of marks:

"Messing about, when you're supposed to be acting, and playing - running about the studio - that would get a poor mark."

"Pay attention more - and they don't have to be told twice what to do ... So they don't ask questions - they just go straight ahead ... They don't giggle or laugh or anything."

The average pupils, emphasised working and mixing with others - especially the opposite sex. The better group emphasised work: "Put your back into it and act as well as you can." Most pupils saw trying as more important than acting talent, but not all: "It's no good, if you're not really good at it, getting a 'good'."

None of the groups felt their work would be safe from laughter:

"They just want you to look silly."

"Their play might be even worse."

The weaker and average pupils saw schoolchildren twenty years ago as deprived of the opportunity for social mixing:

"You learn something in drama - you learn how to work together in groups - you learn to do different characters, different ways to walk and that."

"You mix more, with other children and that."

The better pupils saw it more as a missed opportunity to have "a break from really serious subjects." All pupils saw the real world as having a place in the drama lesson - as a means to theatre appreciation, and possibly employment:

"If your job when you grow up involves mixing a lot with other people, it'll help you more to mix."

"Concentration - if you get into the habit of concentrating on everything you do, then obviously you'd do it better."

All pupils agreed that drama could teach something:

"Meeting other people."

"You learn what other people are like."

"Learn a lot about things... a lot of new words, sometimes ... sometimes we don't understand, and she'll explain. So we learn there."

"No matter what job you go into, you need concentration. If you get a job in an office, acting wouldn't do you much good."

Note: The better pupils were markedly aware of the relevance of drama to future job prospects, and to its present enjoyment; they did not appear to see it as a means of learning in the present. The weaker pupils, on the other hand, seemed more interested in the need to behave oneself in drama. The average group saw drama primarily in social mixing terms.

TEACHER 18

The teacher felt the lesson (the formal observation) went "reasonably well".

"I didn't get as much done as I'd hoped" (through lack of time owing to the questionnaire); but "they seemed to respond fairly well."

The subject was familiar to some, so she felt this helped. The best moment was

"When I went into role, and they were working in the fields - then it suddenly clicked... I suppose it was absorption - almost 100% concentration and absorption, which I rate very highly."

The worst moment was because she was "concerned some of them seemed lost - some of them hadn't cottoned on to what was required" - at first. And when she was explaining regarding the work in pairs,

"they were too eager to get going, and not sort of really listening to the instructions... and if you interrupt it too often, you kind of destroy the spark somehow."

The lesson followed her normal pattern, of warm-ups, lead-into-activity, and winding down,

"so I hope they won't go off completely made to their next lesson."

"I rate very highly the fact that they're learning something in a concrete sense - I mean learning by doing - and that I'm backing up the work they're doing in other subjects."

She varied from her expected pattern in the course of the lesson, in introducing pair work:

"I felt they hadn't got enough experience of it, from the discussion, to go straight into group work."

She had no concerns for the lesson in advance - "I know who I've got to watch, and there are only one or two of them." Her general concern varied from class to class - some were too boisterous, some too diffident. This was seen as her best class, in that,

"they're keen, they're responsive, they seem to be capable of a greater degree of concentration than many of the others ... very forthcoming with ideas."

The better and weaker pupil selection?

"I did it on understanding, I think ... quickness of wit and understanding. The weaker ones are not diffident ones, but their understanding is not quite..."

Discussion with her husband - a potential drama teacher - was seen as the greatest source of help. When the pupils were suggested she agreed:

"Oh tremendously. Their response decides if an idea is used - with them, at least."

The most vital contribution to the work by the pupils? "I think it's involvement, absorption [and] if I can see some lasting relevance for the lesson." The essential job of the teacher she saw as, "Cooperation - the learning to live together - I think more than any other subject with the possible exception of games, drama contributes to that, and it contributes in a much freer way."

Games were seen as calling for external discipline, while drama's was seen as internal. Other matters of importance:

"The importance of experiencing as well as reading about - vicarious."

"Trying to put oneself in other people's shoes."

"Learning to live together - not just with people within the group, but people outside, that they come across."

The one desired change was "to get second years as a class group once a week" - she felt some of them were resentful, particularly boys, that current timetabling appeared to deprive them of games, to put them in drama.

Note: The comparison with games was striking, emphasising the social role of drama. This was reinforced by talk of the need for pupils to listen to instructions, and the need for cooperation in the work. Absorption was seen as the dominant criterion of success.

PUPILS OF TEACHER 18

All three groups mentioned games. Some control of content was seen as being in pupils' hands, but largely in the teacher's. All pupils said they liked drama:

"Work and enjoyment, and you play and you run around."

"It's exercise, sir."

"Do all different things ... enjoy yourself ... learn about different things."

The good group saw it largely in terms of relaxation. All groups saw time going quicker, because they were enjoying themselves. The best part of the work was play-making:

"I like doing it all by myself - I know what I'm going to do."

"You feel a bit funny when you're showing them."

The weaker pupils disliked when "the teacher says, 'Do this', and you're not sure what you're doing."

Some changes were suggested:

"Make up your own plays and do it all yourself, and pick your own people."

"Should make more groups - instead of being on your own - cos it's too embarrassing on your own."

For a good mark, effort was seen as most important:

"Don't laugh, and just try your best."

"Don't be cheeky and that."

Being a good actor was seen as a help, but trying hard the true key to marks. Both weaker and average pupils saw the rest of the class as undependable:

"Cos they just come for to laugh, not to learn and that."

"Cos you're acting as somebody else and your voice is kind of changing."

The better pupils felt they could depend:

"If you don't laugh at them they don't laugh at you."

All agreed that twenty years ago, pupils missed out on something - the weaker pupils mentioned the fun, the average pupils enjoyment and how you "learnt about different people when you did it", and the better pupils didn't think pupils twenty years ago missed anything, except they wished to be actors.

Real life was seen as related by all groups:

"In case you want to be an actor."

"Learn a lot of things - old age and that - when you're pretending you're old people."

"Learn about different people in the past."

"You learn more about what happens; you learn about yourself."

"You know what others are like - what they put into their plays."

All agreed that drama taught you something:

"You learn a lot of words you haven't heard before."

"You learn new games."

"How people lived in the past, compared with how we live nowadays."

"Learn how to work with other people and that."

Note: The better pupils appeared to be shy of showing, and all groups strongly emphasised habits of good manners and obedience where concern was with getting good marks. Empathy with and understanding of others was mentioned more than once, as was the idea of learning about how people lived.

TEACHER 19

The teacher felt the lesson was

"typical Monday morning - very slow start ... weren't working at full power - but they got the basics of what I wanted and what they wanted."

His best moment was "when they started to pull things out - mountain, etc." His worst was the early stages, when the girls were not responding to the last week's work, regarding having husbands: "They just weren't thinking."

The lesson followed the normal pattern for most lessons, and there were few changes en route.

"It's nice to know the kids are choosing freely. But you know and I know it's very much a matter of direction ... In order for the work to become clear and meaningful for the kids, I think you've got to decide the sort of areas you want to investigate, otherwise the whole thing becomes meaningless."

The primary needs of the pupils?

"A fair amount need the verbal skills, and a fair number need the social skills - the actual group working together. That group is a group that doesn't work together well ... but I think we've started to get there - notice they've started to pick their own leaders ... group working so another kid could take over my role in the situation."

There was no particular concern entering this lesson. His normal concern:

"There's a group of people there, and there's yourself there, and there is nothing in between ... What you're working from are ideas, are feelings ... it's almost like mountain-climbing - searching for the little cracks to hang on to and then make your next move."

This was seen as a best class because

"I think ... there's a lot of spark, a lot of ideas and sometimes the most unusual ideas."

"The quality of the unexpected."

The teacher found most help in

"The idea of creating something out of nothing ... you can do something that's recognised as a genuine creative enterprise with just yourselves ... So you can turn round at the end of 3, 4, 5, 6 weeks and say to the kids, 'There, that's what you've done'."

He had derived little benefit from books on drama. When mentioned, the pupils' response was declared to "matter more than anything else."

The greatest contribution of the pupils to successful work was seen as being "self organisation - the ability... to programme their own work," using the teacher only as a consultant, a source person. "The ability to identify a problem, and come to terms with it in some way." He saw his job as

"to provide the kids with a focus that will act as means of producing something somewhere which is in the nature of artistic-stroke-sociological-stroke-psychological enterprise."

"Drama is somehow catering for a different sort of education."

Mention was made of the need for teachers to write up academic reports of their work:

"It's [Drama is] providing them [the pupils] with an alternative type of education within the system."

"Giving them the chance to realise some other sort of potential than the academic."

In terms of change, the immediate reply was "Time. Give me groups of kids for two or three days, and I'd be laughing." He objected to the short periods, and the "great gap of a week before I see them again."

Note: The involvement of the pupils appeared to matter considerably to the teacher; end-product appeared to be a concern also; and the other goals of drama seemed more uncertain, excluding perhaps social development.

PUPILS OF TEACHER 19

The work was seen in terms of plays and all agreed that the teacher provided the basis for the work. All said they liked drama.

"You like to do what you want to do ... you can some times have a joke like ... you've got more scope in drama."

"You use your imagination - sort of let yourself enjoy yourself a bit more."

"To give your ideas and express yourself and that."

The better and average pupils felt time went quicker because they enjoyed themselves. The worst things in drama were seen as being:

"Writing."

"Games ... cos it just drags on."

The best was seen as being performing plays:

"Just sort of forgetting everything and pretending you're someone else."

Change in some areas was desired.

"So everyone turned up at every lesson."

"Plays that everyone'd enjoy, so they'd put their best into it."

Good marks were seen as depending on

"The way you go on ... If you don't talk, and listen to the teacher and that."

"Work hard and that - don't mess round when you're doing the play - doing stupid things like running around and that."

"Try to cooperate with everybody."

"Concentrate. Try to put all you've got into what you're doing."

"To be able to cooperate with everybody else."

All pupils saw acting talent as at least helping, but the hard trier was seen as getting the higher marks. The average pupils felt they could

depend on the others not to laugh, but no other group felt that way.

"Cos it's like different ... In drama you become a different person, sort of, they think it funny ... They might know you as being someone who laughs a lot."

Most saw drama as helpful:

"It can help you later on in life to mix with people, like in parties and that."

"Drama helps you work as a team, to appreciate people's ideas and to help expand your own."

"It gets you to concentrate on the things you're doing."

The weaker pupils did not feel that drama had anything to do with the real world but both other groups felt it was mixed in with enjoyment:

"Meeting people and that."

"Not to be shy."

"You may have to work with other people."

"Gives you more confidence, so you can go out and face people."

The work was seen as teaching something by all pupils:

"Getting to your lessons on time."

"Getting things right when you're doing a play in front of an audience."

"Not really to be shy, and to be helpful with other people."

"To get out a bit the confidence you'll need, and learn to work with other people, get on with other people, and not do things on your own without other help."

"To think what other people might be feeling, and to be able to understand them and all."

Note: The better pupils appeared to have a fairly clear idea of drama's benefits, but at best weaker pupils saw it as enjoyable but relevant to life. One girl in the better group showed particular perception when she pointed out that drama changed a person's appearance, so that onlookers might be amused by the symbolic-real contrast.

TEACHER 20

The teacher was pleased with the lesson: "I wanted the kids to take a decision, and recognise its consequences ... so in those terms I consider it a success." He was not, he emphasised, concerned with content. The best moment was when the pupils were working in groups, just before the market scene; "the fact that they were actually working together" was the vital element - many classes did not have this ability. His worst moment was "when I thought I was going to get absolutely sat on." (He was glad when the pupils checked switching off the lights themselves, and discovered that nothing had happened to them.) There was little difference between this lesson and most others except that he explained regarding last day's work rather more thoroughly, as he felt the observer should be filled in. And he would normally have had concluding exercises "to bring them back to a socially acceptable level." He didn't change the work en route, as "I took it from what they were doing." He would have liked to have seen the boys' section more involved, regarding his light-power, but they were boys whose "concentration level is particularly low."

The primary needs of the group were seen to be

"sociability - the ability to be able to talk to anybody in that group. To use their Christian names, to touch them if necessary, and not be frightened of it, to sit beside them, to work together with them - and to become social human beings."

(Note: girls and boys in this class worked totally separately). He had no concern going into the lesson, beyond the effect of the observer on the pupils.

"Sometimes I have absolutely no idea what is going to happen at all in the lesson. Sometimes I know where the lesson is going to start. It just develops from there - I pick things up from the children, they pick things up from me."

This was seen as a best class, in that "they have an enormous spread of ability ... difficult to teach groups that haven't a spread." He wished

the class to provide a model of society. Seven or eight were seen as having strong personalities but low academic ability, and were hard to involve but most effective once involved. Seven or eight were seen as very strong academically, and also of "high motivation, easy to involve, always come up with super ideas."

"All I ask is that the children should involve themselves and be willing to be stimulated, because I think that's an essential human quality - to be receptive."

The greatest source of help was, immediately:

"The children. They're my single biggest inspiration, consolation and enjoyment. I find they can always provide more interesting ideas than I can, they can always work in a more interesting way than I can inspire them to do, and they always give me an enjoyable time."

In terms of the pupils' most vital contribution to successful work:

"The best thing they can do for me is to enjoy themselves and get involved; and if 90 per cent of them can do that, it's a good lesson, regardless of what happened."

His essential job, he felt, since this was a school with many ex-grammar and so traditional teachers in it, was

"to allow children the freedom to do what they want - to jump in the air if they want to and not to have to sit in desks, to interrupt me if they want to and not get shouted at, unless I'm feeling ratty, to break down the barriers the other disciplines set up."

The one change in the drama's organisation would be to get a double period, instead of a single, by moving back under the English department's wing. Then the pupils would be given time to develop worthwhile work, and English teachers would be able to become teachers of drama.

Note: Social development, and an environment of freedom - these appeared to be the teacher's abiding concerns. Involvement was seen as the only valid criterion for assessment.

PUPILS OF TEACHER 20

The groups agreed that they made things up and the teacher was at least partially in control of content. The average and better pupils quite liked drama, but the weaker pupils were noncommittal.

"You don't talk in drama much - you just answer questions, and do mime and things like that."

Likewise, the weaker pupils felt time went more slowly, while the better thought it went quicker. Games and setting things up for a play were mentioned by both the better and the average pupils. Unattractive elements of drama were:

"Just sitting there."

"Packing everything up."

"When it's time to go."

"When you've done a play and have to show it to the others ... cos I'm shy."

In terms of change, the weaker pupils would have more talking, while the better would have less performance before others. To get a good mark, you must

"Work properly, and do what Mr. X says ... you'd have to work harder than you usually do."

"Just behave yourself."

"And act well."

"Not mess on."

All agreed that being a good actor would help, but trying hard mattered more. All of the groups felt others might laugh at work they would put on.

"The people who are doing it right, don't laugh. But the people who are doing it wrong, they laugh at you."

"Try to make you laugh ... make a fool of yourself."

"Well, because they think you're daft."

"Cos you're standing up in front of everyone else."

All felt that pupils twenty years ago were to some extent deprived:

"Acting and things like that - you wouldn't know what to do ... In drama, they learn you what to say, when you meet people."

All likewise agreed that drama had to do with real life:

"When you do drama, you meet people you haven't met before."

"When you meet people you know what to say."

"You're classed as a grownup, not as a young child ... like most people do ... It helps you to understand things in the outside world."

All groups felt drama could teach one something:

"Slow motion."

"Being somebody, pretending - and Mr. X pretends with you - and you're not really classed as a child anymore, when you're in drama."

"I think when you stand up and do something, it stops you from being shy."

Note: One of the average pupils appeared outstandingly perceptive, in her comments on the extent to which drama allowed her to escape from childhood into the world of adults, and thus made it possible to understand the world better.

TEACHER 21

This teacher clearly placed considerable emphasis on effort, and concentration. Things were going best when this was occurring, worst when it was absent. The lesson was seen as successful, because all the pupils (fairly well) were "trying". She saw this as something that could happen through the work itself ("Oh go away, Miss, we know what we're doing") but which if necessary she would impose from outside ("When I say work, I expect them to do it.") There seemed a blurring of the involvement-discipline lines here. Her main concern in the lesson was that pupils

might become somewhat too noisy, and her normal main concern was discipline ("Give them a free rein, and they'll crawl up the walls and do what they like.") Thus involvement was seen as following the establishment of discipline from without rather than something demanded by the nature of the work. Drama's value tended to be tucked back behind the goals of pupil enjoyment and participation; a successful lesson was one where pupils had participated fully.

When it came to defining the essential qualities of the job, the emphasis was on spreading the use of drama in the school, then pupil self-confidence, then drama history; only after that was consideration given to drama's ability to explain pupils and their lives to themselves.

The teacher saw the gap between the real and the ideal as being best bridged by "fewer pupils and longer lessons."

Note: A marked emphasis on discipline emerged here, with a belief that this would develop into involvement. This is seen as being achieved by cultivating outer discipline, which in turn would encourage inner discipline.

PUPILS OF TEACHER 21

Pupils saw drama as essentially plays they made up themselves, working from a limited choice offered by the teacher. None were negative in attitude, though a few did say it depended on the approach (preferably whole class) or the material (not mime). No writing and freer movement were mentioned by the better pupils as differentiating factors. Better pupils objected to people in group who didn't work; weaker pupils to being put in groups with people they didn't like. One average boy objected to the short time available for preparing a piece.

Most pupils pointed to lack of facilities, in terms of props and costumes, as the work's biggest drawback and all saw effort as of primary

importance in doing well. All also said that their efforts could be met with laughter, but it didn't matter a great deal. Self-confidence was pointed to as the most important quality drama could give, and that which people twenty years ago missed out on by not doing drama.

All three groups saw the importance of drama in terms of life - either as preparation for it, or a reflection of it:

"That family could have been a real family."

Drama's ultimate value was seen as being mainly in terms of getting along with other class members, rather than having lasting and outside classroom effects:

"You learn who to trust and not to trust, in the class."

Shyness and preparation against the pitfalls of life were other factors mentioned.

Note: The enjoyment of drama - relaxed, freer - seemed to rank highly with these pupils. Self-confidence and relationships with the real world were other matters that they were clearly aware of, as well as drama's contribution to pupil-pupil relations. Pupils seemed aware of the importance of commitment, but less certain of the need for reflection.

TEACHER 22

The teacher was pleased with the lesson:

"[It] went very well at the start - they were concentrating at the start, and I felt they needed that ... [I] directed a lot more than normally."

He felt pupils were, perhaps for that reason, a bit subdued. The best moment was

"when they came out on the planet, and they were walking around ... they had to decide what jobs they were doing - they thought about that, and I was wondering if they had thought about it."

"Concentration. - I thought it was excellent at that stage."

The worst moment was provided by one group who appeared not to be working as well independently as they might.

There was little difference between this lesson and his usual:

"I usually try to make my warm-up sessions link to what's going on in the subject - if doing something about ships, they'll be scrubbing decks and climbing ropes and things."

The lesson followed fairly well the plan he had in mind. The needs of the children were seen as being "trying to relate ... link all our subjects together." They could already write and paint, etc. so "I wanted them to see they could expand into speech work and movement." Later, in a week's time perhaps, he would "go back to the classroom, get them to write an essay, or a creative story, about what they've been doing." His concern was only that "I hadn't seen them properly for two or three weeks." He felt this might have lessened their ability to concentrate:

"Similarly, if they came in, all full of beans, I would have run it out of them, before we started."

He felt no general concern for drama classes:

"If the kids have done drama, they accept it as a subject."

"Your only real problem is when you take it with a group that hasn't done drama before."

This was his best class:

"They're experienced, they're willing, they're at an age where they don't feel all that self-conscious."

In picking the top five, "I would look for ideas, being able to work in a group together, and putting ideas into practical situations." The bottom five would have to be led, and would tend to squabble.

His biggest help in drama?

"I think kids have got to be able to see that you're not going to make a fool of them... They've got to trust me and I've got to trust them."

He felt the main contribution of the children to the work was:

"Good ideas, and useful ideas that can be put into practice; you're looking for working together as a team - inter-relating with each other ... a real concentration - you can feel, they're living it, they believe what they're doing."

Such lessons were the "highs", and "one out of every fifty."

"There's been some good work produced, good ideas, and their concentration is in such a state they believe what they're doing."

He saw his essential job thus:

"I think it's good for the kids ... safety-valve ... different set-up entirely to the rest of the school, with the exception of P.E. perhaps, where they're not only using their mind, they're using their body, they're using their speech, and they can get confidence, and nobody's going to say they're right or wrong - they can't be right or wrong in drama ... I always find drama goes down well with low-ability kids, because they find a way they can express themselves."

Above all, he would value the fact that "the kids weren't in a success and fail situation."

The one change?

"Just love for drama to be accepted as a subject - or method - in its own right."

Note: There seemed to be some contradiction in the teacher's thinking at times, - the subject was seen as well accepted in the school, yet his concern in terms of change was that it be accepted. He clearly valued performance, and even scripted performance; yet, as well as concentration, and teamwork, pupil ideas were valued.

PUPILS OF TEACHER 22

All groups mentioned plays, and all agreed that the teacher chose the topic, while pupils developed the detail. All claimed to like drama:

"You can feel free to do your actions - explain yourself a bit more."

"You don't have to write."

"It's not as much work as in other subjects."

"You can run around - be free more."

"Gives you a rest from writing all the time."

Both the average and the better pupils said they preferred performing to anything. The weaker pupils differed:

"When you have to do fights and that."

"Control ... you fight but you know you're not going to hurt anybody."

The thing least liked in drama varied:

"Writing about it."

"Talking - when you've got to say a big part or something."

"You have to be patient for your turn to come - to act."

"And if you don't get to do it on that day, you have to wait until next week."

The weaker pupils would make the lesson longer, so they could finish their plays properly; the average pupils were undecided and the better pupils "a bigger place to do it, and with more people ... Just like a community centre."

Reference was made to the play they had just completed. This involved all classes in the school, and several teachers. "I think that's good, cos you've got the big ones and the little ones."

Both the average and the better pupils mentioned speech in terms of marks:

"Do better in your speech ... speak up clearly."

"Good acting and speaking out."

"I think being quiet's about the best."

The weaker pupils felt "you'd have to have good control over your body, and listen to the teacher, what he or she says." All felt being a good actor mattered, but that trying hard mattered more.

None of the groups really felt they could trust the others not to laugh. The reasons for laughing varied:

"Maybe, it's because they see their friends doing a play."

"Because they haven't got that part."

"They try to be modest ... not to do things they're supposed to, cos they get embarrassed with what you're supposed to be doing."

"Cos they think ... cos theirs'd be better."

All felt that pupils twenty years ago missed something:

"They might have missed out on a bit of enjoyment."

"If they wanted to be an actor."

"Wouldn't have enough freedom in school."

"Able to speak out more in public things."

As for drama's connection with real life,

"If you want to be an actor or summat, you could take it for experience."

"It gives you the nerve to say something out loud... without keeping it in."

All felt that something was learned from drama:

"How to control it - your body."

"How to act."

"Control - over your body and your language."

"Control in your movements, and everything you do. Your brain controlling your whole body."

Note: Control, both as a source of enjoyment and a learning experience, was emphasised by this group of pupils. There seemed to be considerable concern for acting skills, in voice and movement, as well as the loss for those who do not experience it.

TEACHER 23

The teacher felt "dissatisfied on the whole" with the lesson.

"Disappointed that some of them had come unprepared ... some other pupils I can count on."

He felt particularly annoyed with two non-attending pupils:

"They've let the rest of the group down."

"I was also disappointed, when I was recording with X, I noticed that they'd sat down and stopped at one point - after doing the interview, they stopped, when there was this scene most of them were involved in, they could have gone over and worked out - they knew there were problems ... and I expected them to do things like that at this stage."

Other pupils, however, he commended for their sense of responsibility and the extent to which they became involved with the work - e.g., in bringing in costumes, props. His best moment?

"I was pleased with the effort they put in when we first started the robbery scene... also pleased with the effort - when we first started - to get things generally organised. They were going about their own jobs - the things that I asked them to do - they were getting on with it - and I was pleased about that."

The lesson was different from the normal, in that there were fewer pupils, and they were older - "I can give them more leeway." Normally, however, he would not have left and worked with just one pupil. The lesson was changed en route, in that he had intended to tape and include the girl's bridging passage, but the recording was inferior, so final taping was postponed - both he and the girl had not felt happy with it. The main needs of the group:

"I'm conscious that I'm taking them towards getting a qualification in a few months' time."

His concern going into lessons, if anything, was that the pupils would cooperate, and work with him. He found it frustrating when one or two didn't join in. This was seen as a best class of his, because of "the fact that I can leave them to work on their own, to get on with what they're supposed to be doing."

This was also the basis for selection of the top and bottom five:

"I'm still following ideas from texts ... Very often if you present them with an idea that you think is great, they'll modify it, and they won't go your way entirely."

"When things go well - when you come out and you actually feel you've done something, and the kids have worked well, and ... they're genuinely interested, and they try their best. That's what cheers me up more than anything else."

In terms of the pupils' main contribution to the lesson's success:

"Everyone has a right to do what they (sic) want to do, providing it's not hurting anybody else. Just working together, and thinking of other people as well as themselves ... If I can do that just a little bit better, then I reckon it's worthwhile."

"People around here - are very closed-minded, and they never think about other people, except in a very sort of fixed way - it's sort of seeing that other people have a right to be different."

He saw this as his essential job:

"Encouraging that - recognising other people's rights, and other people's feelings."

When asked if these qualities were seen as developing through preparation, or presentation:

"Certainly I think the performance helps, in that they've got something to aim for - I would say that's the benefit."

"I would hope both [preparation and performance] - I mean you can't go into a performance without having sort of cooperation - and expect it to work. Something they've got to develop through the course."

The one change seen needful was:

"The use of the drama studio for anything other than drama. [It currently is used for assemblies]. It loses time for my drama lessons, it ... makes a mess of the floor."

Note: Two central matters emerged here:

- (a) The way pupils take an idea, and change and modify it, just as teachers take the notion of drama, and modify it in practice.
- (b) The notion of performance as having a motivating power on the work. In itself it was not felt to be important, but was valued as stimulating effort and involvement.

PUPILS OF TEACHER 23

All three groups mentioned improvisation as the name for what they did and agreed that the teacher "gives us the main theme" but they select from that and work on it. All liked drama. In terms of the difference

between drama and other subjects,

"You can be different, you know, and change character ... you can be free."

"You can say what you want, most of time - speak your mind and that."

"You can express yourself - doing things that you would really like in real life, only you haven't the nerve."

"You get more confident in drama ... cos you're saying what you want to do instead of other people."

All felt time went quicker in drama, because they were enjoying themselves. The weaker and better groups felt doing plays was the best thing - the weaker when performing, the better when rehearsing -

"cos you know what you're going to do - when you know your part."

The worst thing for weaker and better pupils was writing. The average group objected to play-reading: "It's boring ... just sitting there." The better pupils felt the teacher was too restricted as to time - for example, they'd been prevented from visiting a drama centre recently because of timetable pressures.

Marks were seen as depending on

"How you're acting."

"Show you were keen - keen to do the work."

"Crawl to the teacher (laughter)."

"He likes you to know your lines ... he likes you to take notice of what he's saying."

All agreed that acting ability would help ("I suppose - after all he's teaching drama") - but trying hard was seen as more important. The average group felt they could depend on others not to laugh, but not the weaker or better. The better group suggested as a reason "Cos they probably don't take it so seriously themselves (sic), just filling in their time."

All felt pupils twenty years ago missed out on something, with

mention made of enjoyment and expressing yourself. The average group added real life:

"You wouldn't really say what you would say in here, but you would still have arguments [in the real world]."

"You sometimes are in real-life situation, and you don't know what to do, but here you're told - get a script and that. When you meet a real-life situation like that, might know how to cope and that."

All agreed that some learning was possible from drama:

"We used to do Shakespeare and that."

"Lighting and the technical side of it ... brings you more fact, like - knowledge."

"Lighting ... makeup and everything."

"Confidence, and knowing how to explain to other people what you mean, and that."

Note: The average pupil who saw drama as a safe area for saying things impossible, through lack of nerve in real life; the emphasis by average pupils on lighting expertise; the emphasis on effort by all groups; and the pre-living of experience mentioned by the better pupils - these were the interview's striking features.

TEACHER 24

The teacher was quite pleased with the lesson, especially as she had been unsure where it would go:

"Starting off with teenage problems, they took me out of what I considered to be my depth at times by the things they wanted to talk about ... it was more their lead I followed, rather than vice versa ... I was quite impressed by their mature attitude towards it."

She felt the first performance, dealing with sexual intercourse and the pill, was the best. It was a subject with which she believed they were very involved, and yet had little opportunity to talk about. She also liked the portrayal of the married woman in a later sketch, which showed the frustrations of living in such deprived, cramped circumstances. The

worst moment concerned pupils' playing of their parts:

"I was worried about X, who was playing it for laughs, and because he was getting laughs, was going to lose the serious side of it altogether."

"Y hadn't thought about what he was going to do - he was a little more interested in being a drunkard than in the actual situation that was going on around him."

Lack of involvement by one girl in the final performance was also cited. The pattern of the lesson was normal, and nothing was changed en route, except that the practical work was a bit rushed. And probably she would not normally spend so long sitting. Another week, she would have said after one or two performances: "We won't see your work this week, instead we'll go on and do something else." She felt that today, however, the momentum was sufficient to show all.

The main needs of this groups were seen as:

"(a) They succeed at it; (b) they are self-disciplined within the group."

"They are not an easy group in terms of discipline and yet within the drama lesson ... I find the self-discipline they have developed is really quite astonishing."

"[It] also gives them the opportunity to think about problems that directly affect them."

Pre-experience was also valued: it would prepare them a little better to meet the situation. Her only concern coming into the lesson was with the investigator and how the pupils would react to him. She normally had no concern in advance of drama lessons.

In earlier years she had a sense of uncertainty in terms of the work's worth, direction, but not now. This was her best class, because she'd had them for several years, on and off: "Fairly relaxed with all of them." They also had drama experience, which helped them accept suggestions made by the teacher. "We'll give it a try - don't tend to kick back and say, 'Oooh, that's going to be boring' - they'll have a go at

anything."

The selection of the top five was

"based on the degree of involvement and understanding that I think they have ... the ones that always seem to get to grips with the role - that always seem to be able to put themselves in someone else's shoes."

Weaker pupils were those who didn't think about the problems offered.

Her enjoyment of the work was seen as the greatest single help.

Drama books?

"Not really. Haven't ever found one I could say 'Here, read this, and you'll know how to be a drama teacher'."

The main contribution of the pupils was seen as being "Possibly concentration, and willingness to become involved." As to her essential job:

"I think I'm letting them get to know themselves ... I give them the opportunity to tell me what they think, and this business of getting to ... be other people ... and having to think for themselves and makes decisions - all the little things that school tends not to let them do."

The one change she would like?

"I would like to see drama in the fourth and fifth year for kids who don't opt for it, for CSE ... I feel very frustrated that I get them for three years, and at the end of third year, some of them are great - I mean, super. They're so involved, they're dedicated. And somebody tells them ... drama isn't the qualifications for being a plumber or something terrible like that, or you can't do 'O' level in it, only CSE."

Note: This concern with compulsory drama throughout the school was unusual, although adverse career and subject guidance had been mentioned before. The teacher was strong on drama as a subject that reflected the pupils' real life, though whether this was as a safety valve or a source of understanding did not clearly emerge.

PUPILS OF TEACHER 24

All groups agreed that the teacher had a controlling say in the work, but "usually things that we like doing," and they had control of the work's details. All said they liked drama.

"It's about real life - what's happening."

"Just like playing outside - just - so realistic."

"You get more freedom - you can say things that you feel ... you can talk about anything you like."

All felt time went quicker. The best thing, for most pupils was the content - vandalism, for example, both the weaker and the better groups preferred performing the work to preparing it. The average group's main objections were,

"Silly things like stories that you read in books that aren't really happening - aren't really true."

"A play that you have to slop on (kiss) and everything."

The better group (girls) felt "sometimes ... stupid in front of the lads - you have to say something personal and the lads laugh - you feel stupid."

The average group wanted more time, the better group wanted more cooperative group members. As for marks, the weaker pupils saw the deciding factor as being "the way he (the pupil) does it - way he sets out the play and that - way he takes part, talks loud."

The average group:

"Have a good part, say the words properly."

"Act sensible, and play serious and that."

The better group:

"You'd have to like play good character - not act yourself, but play something that was different to you, cos the teacher knows what you're like."

Most pupils felt being a good actor would help but that trying hard mattered more. The weaker group felt acting talent mattered more. Few felt they could rely on the class not to laugh if they were performing a piece:

"Cos you're acting in front of all the rest of them."

"Cos they get embarrassed - something that reminds them of themselves."

Surprisingly, most pupils felt people twenty years ago had not missed out on much, although one of the average pupils did suggest that drama "gives you a basic interest in what's going on in the world."

The advantages to taking drama:

"Working with people."

"Working together as a team."

"It's what goes on."

"It shows you what's really happening."

"You get talking into things ... discuss it."

All felt something was learnt from drama:

"People's different ideas."

"It's giving you some idea about what it's going to be like when you grow up - the basic facts and that."

"About life, really - about different problems and that - like old people - should help them and that."

"Sort of look at yourself as a person. What other people think of you - helps you to think what other people think about you."

Note: These interviews were particularly interesting. The weaker pupils seemed to operate at a fairly superficial level but the better with such notions as embarrassment having its origin in the mirror being held up, or drama itself serving as a mirror, seemed very perceptive. Likewise their comment about the teacher valuing performances where the part played was very different from one's normal self showed a shrewd understanding of a central drama component.

Chapter 8

QUESTIONNAIRES : TEACHERS AND PUPILS

This chapter presents responses to the questionnaires issued to all teachers and pupils involved in the investigation. Questionnaires were issued to teacher and pupils at the beginning of the formally observed lesson, and were completed within a fifteen minute period. The teacher normally retired to the staffroom to complete his/hers. The three-part Pupil Questionnaire (Attitude, Evaluation, Aims) was completed with pupils responding to tape-recorded instructions and items. In this way, reading difficulties were minimised, attention was focused, and second-guessing made less likely.

Teacher scores are presented in full in each case. Pupil scores are presented in the form of class means for each item. In these sections of the questionnaire shared by both teachers and pupils (Evaluation and Aims), teacher score and class mean for each item are presented side by side, for purposes of comparison.

As in Chapters 6 and 7, teachers and their classes are identified by a number (1 to 24)*, with the same number referring to the same teacher in each case.

*Owing to an error by the investigator, questionnaire returns for

Teacher 16 and class were mislaid and are unavailable for reporting.

TEACHER 01:

TEACHING STYLE

Each teacher has his or her own unique teaching style. What follows is an attempt to discover what approaches you choose to emphasise in your work.

Each statement below describes an action or approach to drama teaching. Please circle the number which indicates how likely you would be to employ a particular action or approach in the course of a normal lesson.

1 = Very unlikely (VU); 2 = Unlikely (U); 3 = Possibly (P);
4 = Likely (L); 5 = Very Likely (VL)

	VU	U	P	L	VL
1. I accept and develop suggestions that my pupils make	1	2	3	④	5
2. I use direct and firm reprimand to check pupils who are damaging the lesson	1	2	3	④	5
3. I arrange things so that pupils take the initiative in the work	1	2	3	4	⑤
4. I emphasise oral work/language development	1	2	3	④	5
5. I ask my pupils questions that help them think about the work	1	2	3	4	⑤
6. I arrange work so that pupils interact directly with each other	1	2	3	4	⑤
7. I ask my pupils to follow directions that require some thought on their part	1	2	3	4	⑤
8. I accept any strong feelings my pupils may happen to show	1	2	③	4	5
9. I encourage my pupils by praising their responses	1	2	3	④	5
10. I try to actively involve all the pupils in the work	1	2	3	4	⑤

TEACHER 01:

ACTIVITIES A

Below are listed twenty activities used in drama classes at the secondary level. Indicate how frequently you use each activity with your pupils (in your selected class) by circling the appropriate number.

1 = Very rarely (VR); 2 = Occasionally (O); 3 = Regularly (R);
4 = Quite frequently (QF); 5 = Very frequently (VF)

	VR	O	R	QF	VF
1. Pupils play drama games	1	2	3	④	5
2. Pupils make their own films	①	2	3	4	5
3. Pupils do mime work	1	2	③	4	5
4. Pupils work from scripts they've written themselves	①	2	3	4	5
5. Pupils work from scripts written by some author	①	2	3	4	5
6. Pupils practise movement exercises	1	2	③	4	5
7. Pupils do movement that they decide on for themselves as they go along	1	2	3	4	⑤
8. Pupils do dance work	①	2	3	4	5
9. Pupils take something like a poem or story and act it out	1	②	3	4	5
10. Pupils practise sense exercises (looking, listening, etc. - real or imagined)	1	2	③	4	5
11. Pupils use drama to help them understand another subject (e.g., English)	1	2	③	4	5
12. Pupils make up a play of their own then tape-record it	1	②	3	4	5
13. Pupils discuss the drama work	1	2	③	4	5
14. Pupils act out scenes where they know in advance nothing of the characters or what is going to happen	1	2	3	④	5
15. Pupils act out scenes where they have in advance an outline of the characters and what is going to happen	1	②	3	4	5
16. After they've decided exactly on the personality of each character and what's going to happen, the pupils practise and rehearse the scene	1	②	3	4	5
17. Pupils do work based on music	1	2	③	4	5
18. Pupils do work that mainly concentrates on talking and language	1	2	3	④	5
19. After they've prepared and added some bits of movement, pupils read a play from their books	①	2	3	4	5
20. Pupils make up a play of their own, then have it video-taped so it's like a TV play	1	②	3	4	5

TEACHER 01:

ACTIVITIES B

The way a drama teacher organises his/her work depends, of course, on many factors. Thinking in general terms, however, about your selected class, list percentages under each of the four headings below to indicate something of the way you choose to operate in your drama lessons with the class.

(1)

IDEAS FOR THE WORK COME FROM:	%
Class	25
Teacher	50
Class and Teacher together	25
TOTAL	100%

(2)

PUPILS WORK AS:	%
Individuals	15
Pairs	15
Small groups	50
Whole class unit	20
TOTAL	100%

(3)

I USE THE TECHNIQUE:	%
Teacher in role	20
Teacher out of role	60
Teacher moving from in role to out of role	20
TOTAL	100%

(4)

THE PUPILS' WORK HAS:	%
No audience	20
Class audience only	60
Outside-Class audience	20
TOTAL	100%

CLASS OF TEACHER 01: (Mean Scores and Standard Deviations)

ATTITUDE

- 1 = I strong agree (SA)
- 2 = I agree (A)
- 3 = I'm undecided (U)
- 4 = I disagree (D)
- 5 = I strongly disagree (SD)

		1	2	3	4	5	Mean Score	Standard Deviation
1.	It would probably be better in the long run if we did less drama work and more work on other subjects	1	2	3	4	5	1.85	(0.78)
2.	Drama lessons don't really teach you anything important	1	2	3	4	5	2.38	(1.15)
3.	In drama class you learn far more worthwhile things than just how to act	1	2	3	4	5	2.55	(0.99)
4.	I have a lot more fun in drama than in any other subject	1	2	3	4	5	2.20	(1.27)
5.	Drama makes it easier for me to explain the way I think and feel about things	1	2	3	4	5	2.52	(0.78)
6.	We should have drama lessons more often than we do	1	2	3	4	5	1.91	(1.02)
7.	I have never really learned anything from a drama lesson	1	2	3	4	5	1.73	(0.86)
8.	Drama helps me understand much better how other people feel about things	1	2	3	4	5	2.52	(0.74)
9.	The work we do in drama makes it easier for me to sort out my own ideas about right and wrong	1	2	3	4	5	2.20	(0.72)
10.	I honestly don't believe drama does us any real good	1	2	3	4	5	1.64	(0.84)
11.	Since starting drama I've begun to understand myself and my family a good bit better	1	2	3	4	5	3.03	(0.81)
12.	Working in drama really helps you when you're trying to get across your personal ideas and feelings	1	2	3	4	5	2.47	(0.86)

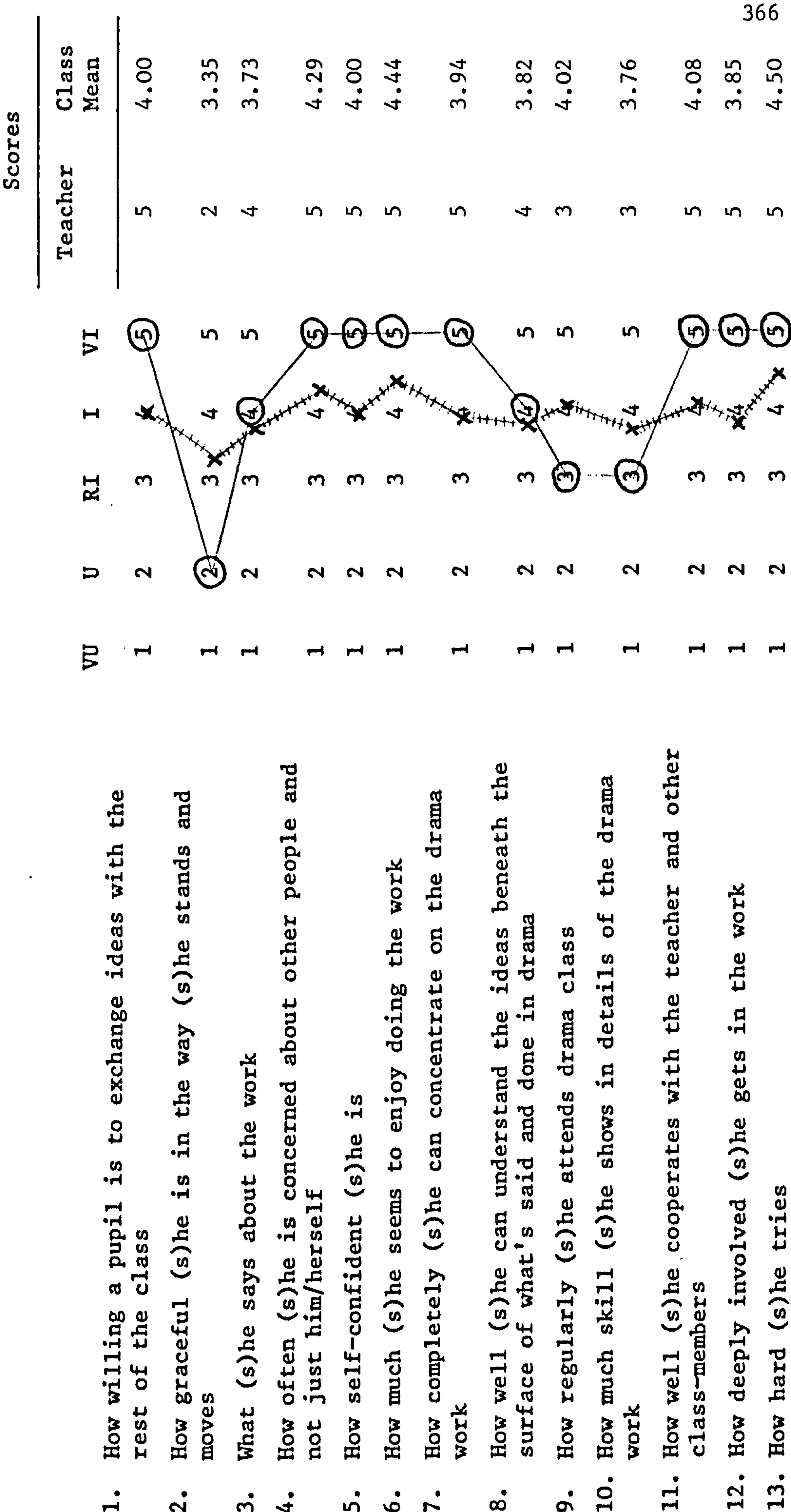
						Mean Score	Standard Deviation
13. Drama class gives you a chance to experience situations you might someday experience in real life	1	1 2	3	4	5	1.73	(0.51)
14. I'm especially glad if I'm off school on a drama-lesson day	1	1 2	3	4	5	1.35	(0.81)
15. Drama helps me feel much more self-confident	1	2 2	3	4	5	2.41	(0.85)
16. At the end of a drama lesson I usually feel I've been doing something worthwhile	1	2 2	3	4	5	2.11	(0.72)
17. Drama may be a good idea in the primary school but not in the secondary school	1	1 2	3	4	5	1.90	(0.85)
18. In drama you learn how to cooperate with the others in your group	1	1 2	3	4	5	2.11	(0.72)
19. Drama may be fun but it's not really making very good use of your school time	1	1 2	3	4	5	2.11	(0.80)
20. Drama makes it easier for me to get along with other people	1	1 2	3	4	5	2.05	(0.81)
TOTAL						59.129	(4.689)

TEACHER O1 AND CLASS MEANS : EVALUATION CONCERNS

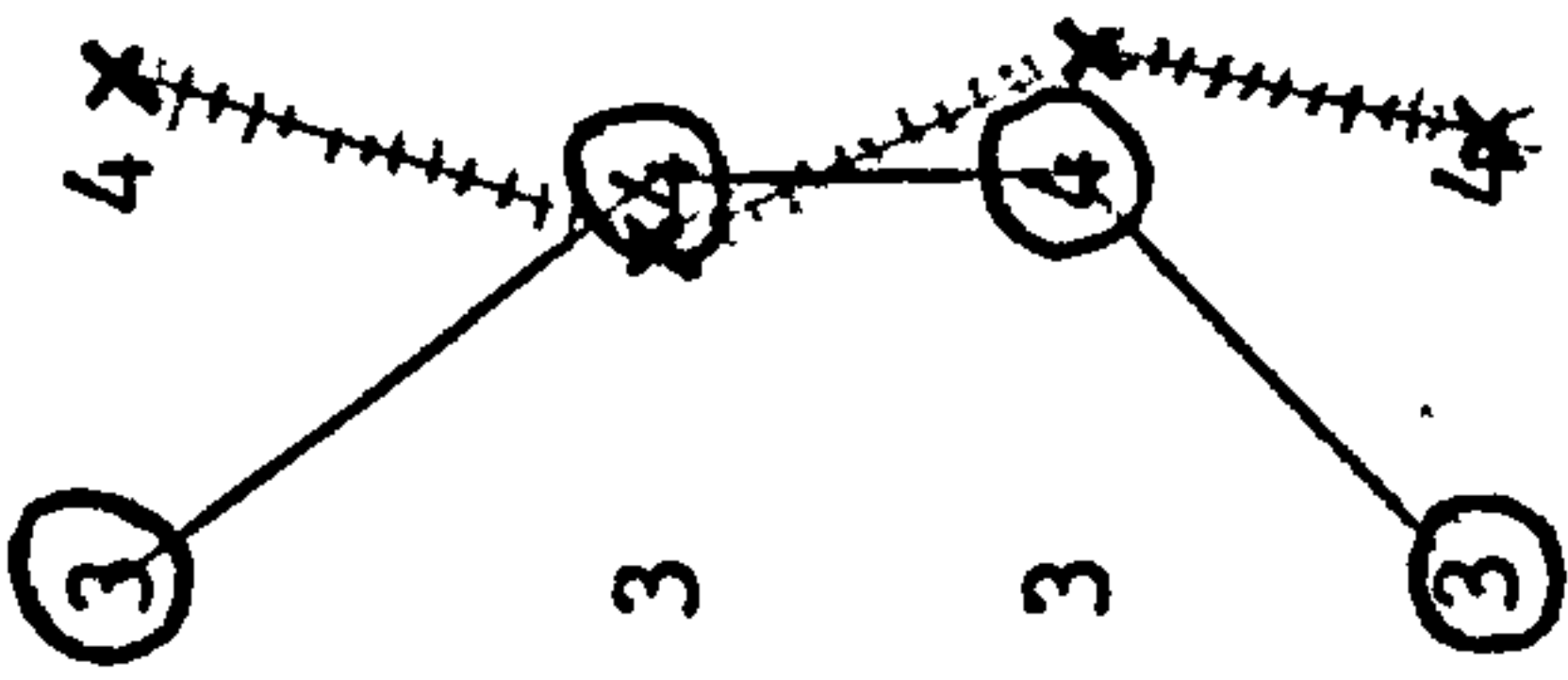
O—O= Teacher

X---X= Class Mean

1 = Very unimportant (VU); 2 = Unimportant (U); 3 = Reasonably Important (RI); 4 = Important (I);
5 = Very important (VI)



Scores									
	VU	U	RI	I	VI	Teacher	Class Mean		
14. How agreeable and well-mannered (s)he generally is	1	2	3	4	5	3	4.23		
15. How ready (s)he is to say or do something without teacher suggestion or direction	1	2	3	4	5	4	3.91		
16. How well (s)he can take a basic idea and develop it	1	2	3	4	5	4	4.29		
17. How clearly and fluently (s)he can explain the way (s)he feels about things	1	2	3	4	5	3	4.08		



TEACHER 01 AND CLASS MEANS:

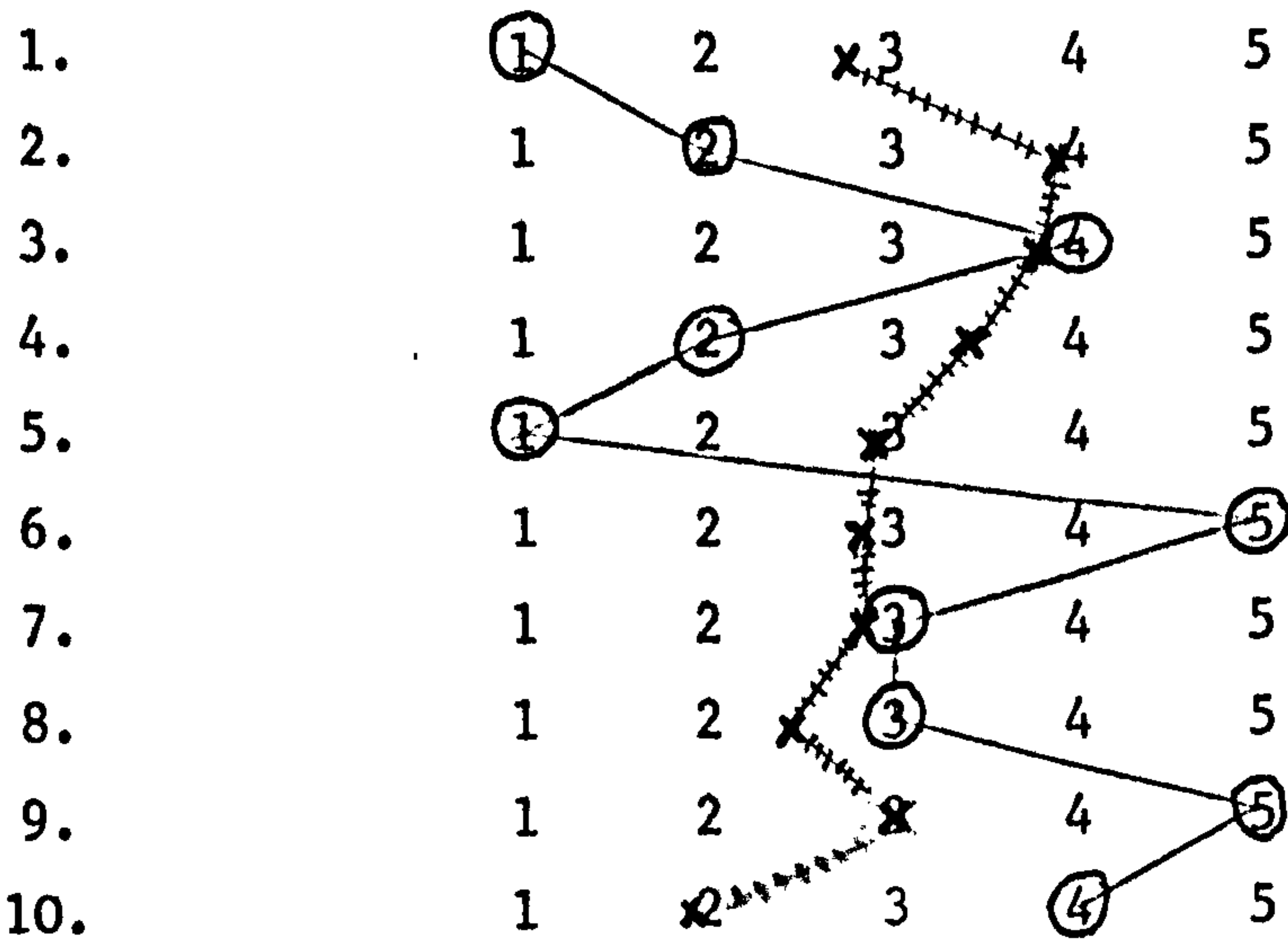
DRAMA AIMS

○—○ = Teacher

x***x = Class Mean

- (1) = most important
- (2) = 2nd in importance
- (3) = 3rd in importance
- (4) = 4th in importance
- (5) = least important

			Score	
Item No.		Teacher	Class Mean	
1.	Pupils realise the value of cooperation with other people	1	(2.76)	
2.	Pupils can solve problems they meet	2	(3.90)	
3.	Pupils think about things that happen to them	4	(3.87)	
4.	Pupils better understand what it's like to be in someone else's shoes	2	(3.41)	
5.	Pupils understand the kind of person they are	1	(2.97)	
6.	Pupils are better able to perform in or produce plays	5	(2.87)	
7.	Pupils can have an enjoyable time doing drama	3	(2.88)	
8.	Pupils can feel they've achieved something worthwhile	3	(2.46)	
9.	Pupils are less shy and more outgoing	5	(3.00)	
10.	Pupils can realise their buried potential and talents	4	(1.91)	



TEACHER 02:

TEACHING STYLE

Each teacher has his or her own unique teaching style. What follows is an attempt to discover what approaches you choose to emphasise in your work.

Each statement below describes an action or approach to drama teaching. Please circle the number which indicates how likely you would be to employ a particular action or approach in the course of a normal lesson.

1 = Very unlikely (VU); 2 = Unlikely (U); 3 = Possibly (P);
4 = Likely (L); 5 = Very Likely (VL)

	VU	U	P	L	VL
1. I accept and develop suggestions that my pupils make	1	2	3	(4)	5
2. I use direct and firm reprimand to check pupils who are damaging the lesson	1	2	3	(4)	5
3. I arrange things so that pupils take the initiative in the work	1	2	3	4	(5)
4. I emphasise oral work/language development	1	2	3	4	(5)
5. I ask my pupils questions that help them think about the work	1	2	3	(4)	5
6. I arrange work so that pupils interact directly with each other	1	2	3	4	(5)
7. I ask my pupils to follow directions that require some thought on their part	1	2	(3)	4	5
8. I accept any strong feelings my pupils may happen to show	1	2	(3)	4	5
9. I encourage my pupils by praising their responses	1	2	3	(4)	5
10. I try to actively involve all the pupils in the work	1	2	3	4	(5)

TEACHER 02:

ACTIVITIES A

Below are listed twenty activities used in drama classes at the secondary level. Indicate how frequently you use each activity with your pupils (in your selected class) by circling the appropriate number.

1 = Very rarely (VR); 2 = Occasionally (O); 3 = Regularly (R);
4 = Quite frequently (QF); 5 = Very frequently (VF)

	VR	O	R	QF	VF
1. Pupils play drama games	1	2	③	4	5
2. Pupils make their own films	①	2	3	4	5
3. Pupils do mime work	1	2	3	④	5
4. Pupils work from scripts they've written themselves	1	②	3	4	5
5. Pupils work from scripts written by some author	①	2	3	4	5
6. Pupils practise movement exercises	1	②	3	4	5
7. Pupils do movement that they decide on for themselves as they go along	1	2	3	④	5
8. Pupils do dance work	①	2	3	4	5
9. Pupils take something like a poem or story and act it out	①	2	3	4	5
10. Pupils practise sense exercises (looking, listening, etc. - real or imagined)	1	②	3	4	5
11. Pupils use drama to help them understand another subject (e.g., English)	①	2	3	4	5
12. Pupils make up a play of their own then tape-record it	1	②	3	4	5
13. Pupils discuss the drama work	1	2	3	4	⑤
14. Pupils act out scenes where they know in advance nothing of the characters or what is going to happen	1	2	3	4	⑤
15. Pupils act out scenes where they have in advance an outline of the characters and what is going to happen	1	2	3	4	⑤
16. After they've decided exactly on the personality of each character and what's going to happen, the pupils practise and rehearse the scene	1	2	3	4	⑤
17. Pupils do work based on music	1	②	3	4	5
18. Pupils do work that mainly concentrates on talking and language	1	2	3	④	5
19. After they've prepared and added some bits of movement, pupils read a play from their books	①	2	3	4	5
20. Pupils make up a play of their own, then have it video-taped so it's like a TV play	①	2	3	4	5

TEACHER 02:

ACTIVITIES B

The way a drama teacher organises his/her work depends, of course, on many factors. Thinking in general terms, however, about your selected class, list percentages under each of the four headings below to indicate something of the way you choose to operate in your drama lessons with the class.

(1)

IDEAS FOR THE WORK COME FROM:	%
Class	60
Teacher	15
Class and Teacher together	25
TOTAL	100%

(2)

PUPILS WORK AS:	%
Individuals	25
Pairs	25
Small groups	45
Whole class unit	5
TOTAL	100%

(3)

I USE THE TECHNIQUE:	%
Teacher in role	5
Teacher out of role	70
Teacher moving from in role to out of role	25
TOTAL	100%

(4)

THE PUPILS' WORK HAS:	%
No audience	0
Class audience only	90
Outside-Class audience	10
TOTAL	100%

CLASS OF TEACHER 02 : (Mean Scores and Standard Deviations)

ATTITUDE

- 1 = I strong agree (SA)
2 = I agree (A)
3 = I'm undecided (U)
4 = I disagree (D)
5 = I strongly disagree (SD)

		1	2	3	4	5	Mean Score	Standard Deviation
1.	It would probably be better in the long run if we did less drama work and more work on other subjects	1	2	3	4	5	2.46	(1.19)
2.	Drama lessons don't really teach you anything important	1	2	3	4	5	2.00	(1.15)
3.	In drama class you learn far more worthwhile things than just how to act	1	2	3	4	5	2.15	(1.06)
4.	I have a lot more fun in drama than in any other subject	1	2	3	4	5	2.23	(1.36)
5.	Drama makes it easier for me to explain the way I think and feel about things	1	2	3	4	5	2.38	(1.04)
6.	We should have drama lessons more often than we do	1	2	3	4	5	2.61	(1.12)
7.	I have never really learned anything from a drama lesson	1	2	3	4	5	1.69	(1.18)
8.	Drama helps me understand much better how other people feel about things	1	2	3	4	5	2.53	(0.96)
9.	The work we do in drama makes it easier for me to sort out my own ideas about right and wrong	1	2	3	4	5	2.76	(1.30)
10.	I honestly don't believe drama does us any real good	1	2	3	4	5	1.66	(0.98)
11.	Since starting drama I've begun to understand myself and my family a good bit better	1	2	3	4	5	2.41	(0.90)
12.	Working in drama really helps you when you're trying to get across your personal ideas and feelings	1	2	3	4	5	2.16	(1.19)

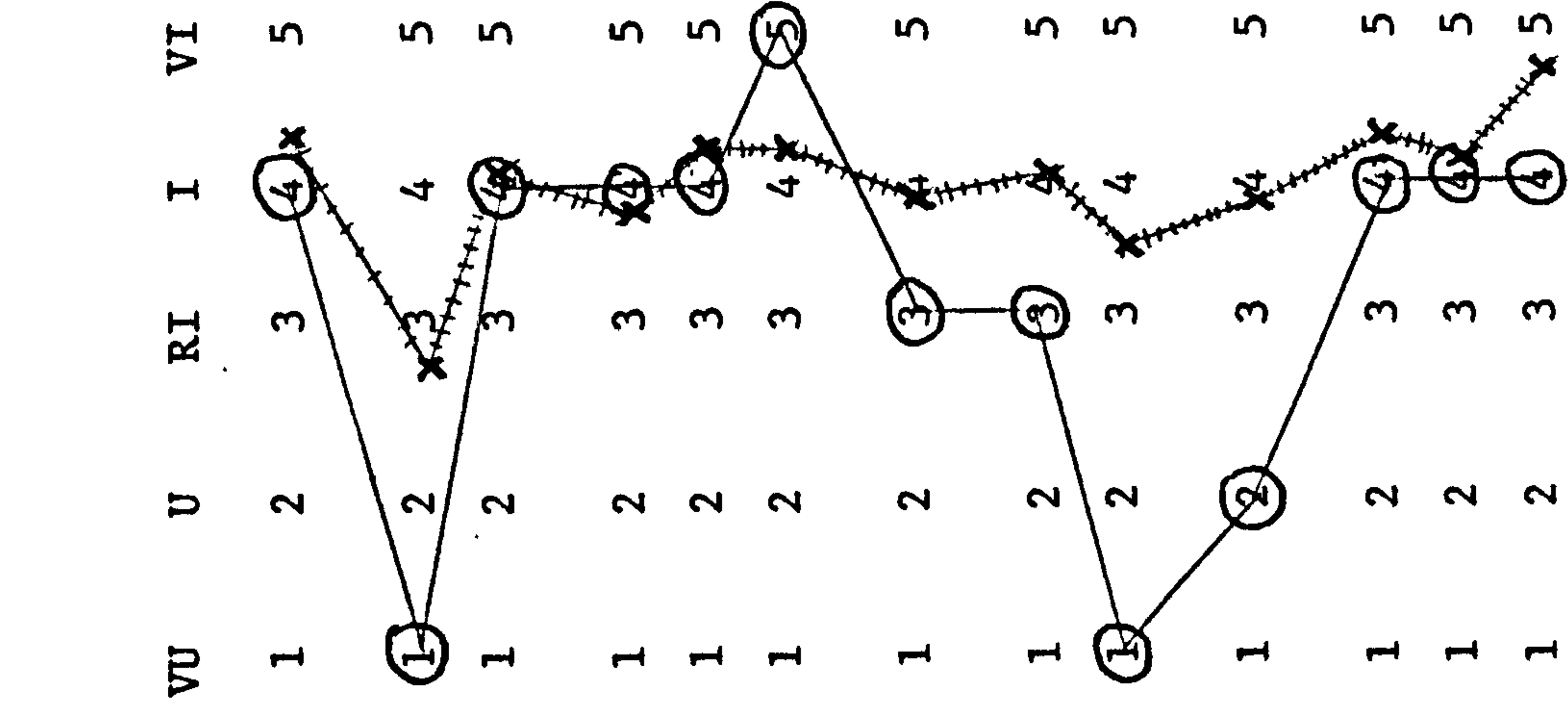
TEACHER O2 AND CLASS MEANS : EVALUATION CONCERNS

O—O = Teacher

xxxxx = Class Mean

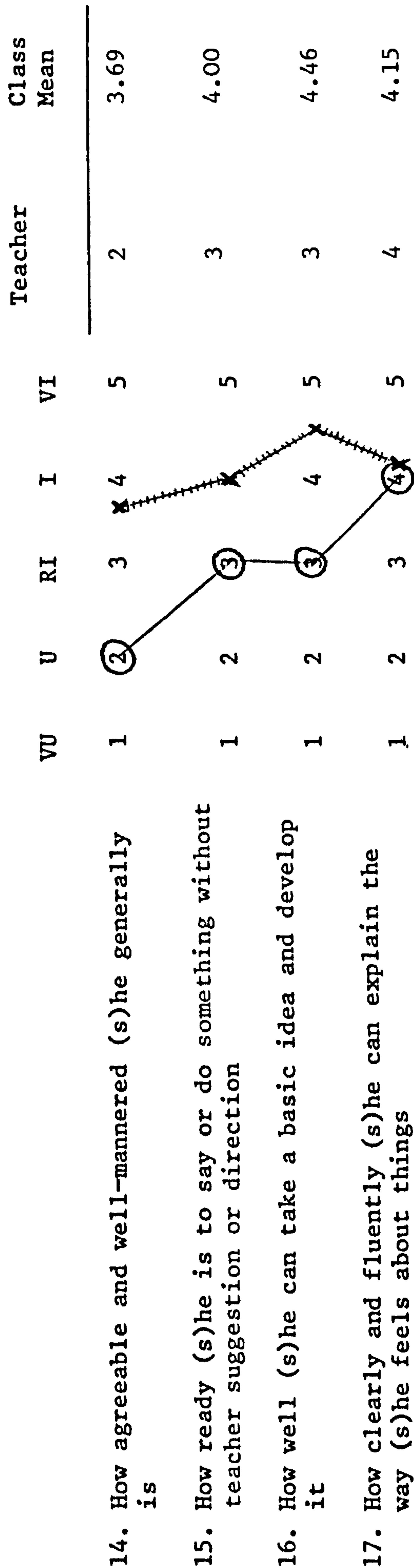
1 = Very unimportant (VU); 2 = Unimportant (U); 3 = Reasonably Important (RI); 4 = Important (I);
5 = Very important (VI)

1. How willing a pupil is to exchange ideas with the rest of the class
2. How graceful (s)he is in the way (s)he stands and moves
3. What (s)he says about the work
4. How often (s)he is concerned about other people and not just him/herself
5. How self-confident (s)he is
6. How much (s)he seems to enjoy doing the work
7. How completely (s)he can concentrate on the drama work
8. How well (s)he can understand the ideas beneath the surface of what's said and done in drama
9. How regularly (s)he attends drama class
10. How much skill (s)he shows in details of the drama work
11. How well (s)he cooperates with the teacher and other class-members
12. How deeply involved (s)he gets in the work
13. How hard (s)he tries



Scores			
Teacher	Class Mean		
4	4.38		
1	2.76		
4	4.077		
4	3.83		
4	4.23		
5	4.23		
3	3.92		
3	4.07		
1	3.46		
2	3.84		
4	4.23		
4	4.15		
4	4.76		

Scores



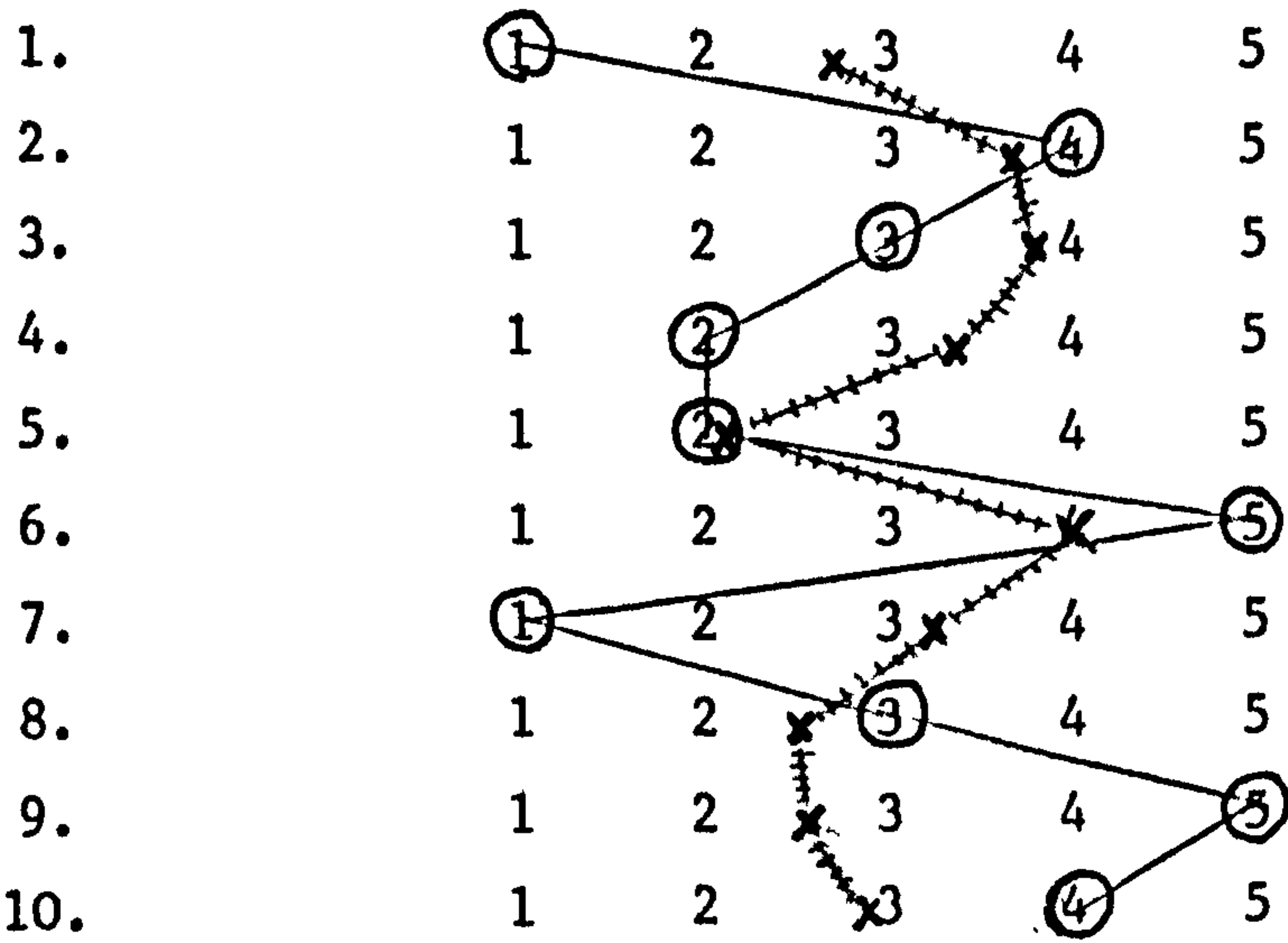
TEACHER 02 AND CLASS MEANS:

DRAMA AIMS

○—○ = Teacher
x...x = Class Mean

- (1) = most important
- (2) = 2nd in importance
- (3) = 3rd in importance
- (4) = 4th in importance
- (5) = least important

		Score	
Item No.		Teacher	Class Mean
1.	Pupils realise the value of cooperation with other people	1	(2.61)
2.	Pupils can solve problems they meet	4	(3.69)
3.	Pupils think about things that happen to them	3	(3.75)
4.	Pupils better understand what it's like to be in someone else's shoes	2	(3.38)
5.	Pupils understand the kind of person they are	2	(2.07)
6.	Pupils are better able to perform in or produce plays	5	(4.00)
7.	Pupils can have an enjoyable time doing drama	1	(3.23)
8.	Pupils can feel they've achieved something worthwhile	3	(2.50)
9.	Pupils are less shy and more outgoing	5	(2.53)
10.	Pupils can realise their buried potential and talents	4	(2.84)



TEACHER 03:

TEACHING STYLE

Each teacher has his or her own unique teaching style. What follows is an attempt to discover what approaches you choose to emphasise in your work.

Each statement below describes an action or approach to drama teaching. Please circle the number which indicates how likely you would be to employ a particular action or approach in the course of a normal lesson.

1 = Very unlikely (VU); 2 = Unlikely (U); 3 = Possibly (P);
4 = Likely (L); 5 = Very Likely (VL)

	VU	U	P	L	VL
1. I accept and develop suggestions that my pupils make	1	2	3	④	5
2. I use direct and firm reprimand to check pupils who are damaging the lesson	1	2	3	4	⑤
3. I arrange things so that pupils take the initiative in the work	1	2	3	④	5
4. I emphasise oral work/language development	1	2	3	4	⑤
5. I ask my pupils questions that help them think about the work	1	2	3	4	⑤
6. I arrange work so that pupils interact directly with each other	1	2	3	4	⑤
7. I ask my pupils to follow directions that require some thought on their part	1	2	3	4	⑤
8. I accept any strong feelings my pupils may happen to show	1	2	③	4	5
9. I encourage my pupils by praising their responses	1	2	3	④	5
10. I try to actively involve all the pupils in the work	1	2	3	4	⑤

TEACHER 03:

ACTIVITIES A

Below are listed twenty activities used in drama classes at the secondary level. Indicate how frequently you use each activity with your pupils (in your selected class) by circling the appropriate number.

1 = Very rarely (VR); 2 = Occasionally (O); 3 = Regularly (R);
4 = Quite frequently (QF); 5 = Very frequently (VF)

	VR	O	R	QF	VF
1. Pupils play drama games	1	2	3	④	5
2. Pupils make their own films	①	2	3	4	5
3. Pupils do mime work	1	②	3	4	5
4. Pupils work from scripts they've written themselves	1	②	3	4	5
5. Pupils work from scripts written by some author	1	②	3	4	5
6. Pupils practise movement exercises	1	2	3	④	5
7. Pupils do movement that they decide on for themselves as they go along	1	2	3	4	⑤
8. Pupils do dance work	1	2	3	④	5
9. Pupils take something like a poem or story and act it out	1	②	3	4	5
10. Pupils practise sense exercises (looking, listening, etc. - real or imagined)	1	2	③	4	5
11. Pupils use drama to help them understand another subject (e.g., English)	1	2	③	4	5
12. Pupils make up a play of their own then tape-record it	①	2	3	4	5
13. Pupils discuss the drama work	1	2	3	4	⑤
14. Pupils act out scenes where they know in advance nothing of the characters or what is going to happen	1	2	3	4	⑤
15. Pupils act out scenes where they have in advance an outline of the characters and what is going to happen	1	2	3	4	⑤
16. After they've decided exactly on the personality of each character and what's going to happen, the pupils practise and rehearse the scene	1	2	3	4	⑤
17. Pupils do work based on music	1	2	③	4	5
18. Pupils do work that mainly concentrates on talking and language	1	2	3	4	⑤
19. After they've prepared and added some bits of movement, pupils read a play from their books	①	2	3	4	5
20. Pupils make up a play of their own, then have it video-taped so it's like a TV play	①	2	3	4	5

TEACHER 03:

ACTIVITIES B

The way a drama teacher organises his/her work depends, of course, on many factors. Thinking in general terms, however, about your selected class, list percentages under each of the four headings below to indicate something of the way you choose to operate in your drama lessons with the class.

(1)

IDEAS FOR THE WORK COME FROM:	%
Class	60
Teacher	20
Class and Teacher together	20
TOTAL	100%

(2)

PUPILS WORK AS:	%
Individuals	10
Pairs	10
Small groups	40
Whole class unit	40
TOTAL	100%

(3)

I USE THE TECHNIQUE:	%
Teacher in role	20
Teacher out of role	40
Teacher moving from in role to out of role	40
TOTAL	100%

(4)

THE PUPILS' WORK HAS:	%
No audience	
Class audience only	90
Outside-Class audience	10
TOTAL	100%

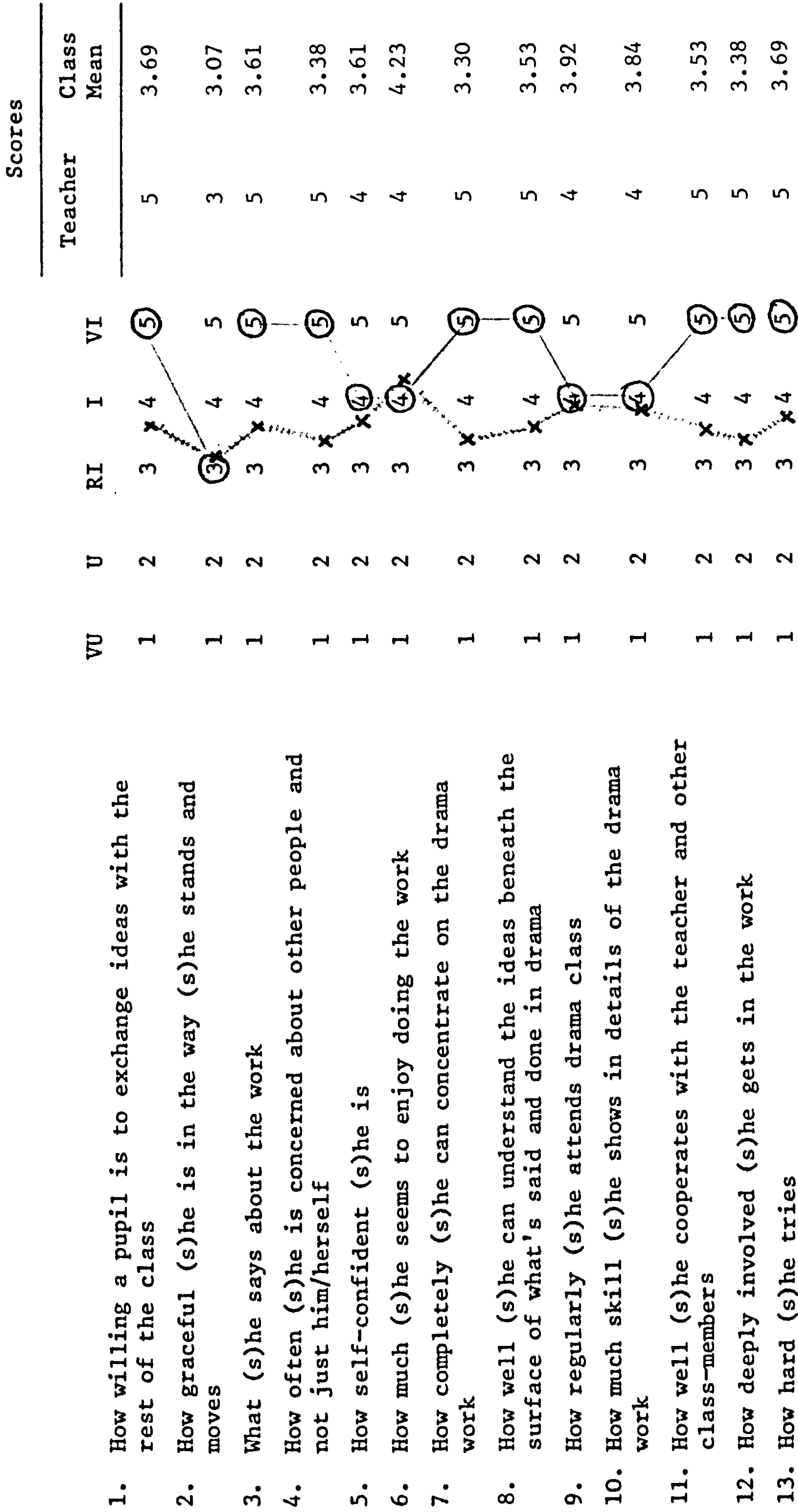
										Mean Score	Standard Deviation
13. Drama class gives you a chance to experience situations you might someday experience in real life	1	x	2	3	4	5				1.53	(0.51)
14. I'm especially glad if I'm off school on a drama-lesson day	1	2	x	3	4	5				2.07	(1.32)
15. Drama helps me feel much more self-confident	1	x	2	3	4	5				1.92	(0.64)
16. At the end of a drama lesson I usually feel I've been doing some- thing worthwhile	1	2	x	3	4	5				2.38	(0.87)
17. Drama may be a good idea in the primary school but not in the secondary school	1	2	x	3	4	5				2.38	(1.26)
18. In drama you learn how to cooperate with the others in your group	1	x	2	3	4	5				1.61	(0.50)
19. Drama may be fun but it's not really making very good use of your school time	1	2	x	3	4	5				2.23	(0.92)
20. Drama makes it easier for me to get along with other people	1	x	2	3	4	5				1.38	(0.50)
TOTAL										52.167	(4.783)

TEACHER O3 AND CLASS MEANS : EVALUATION CONCERNS

O—O = Teacher

X—X = Class Mean

1 = Very unimportant (VU); 2 = Unimportant (U); 3 = Reasonably Important (RI); 4 = Important (I); 5 = Very important (VI)



Scores

	VU	U	RI	I	VI	Teacher	Class Mean
14. How agreeable and well-mannered (s)he generally is	1	2	3	x 4	⑤	5	3.76
15. How ready (s)he is to say or do something without teacher suggestion or direction	1	2	3	x 4	⑤	5	3.30
16. How well (s)he can take a basic idea and develop it	1	2	3	x 4	⑤	5	3.76
17. How clearly and fluently (s)he can explain the way (s)he feels about things	1	2	③	x 4	5	3	3.69

TEACHER 03 AND CLASS MEANS:

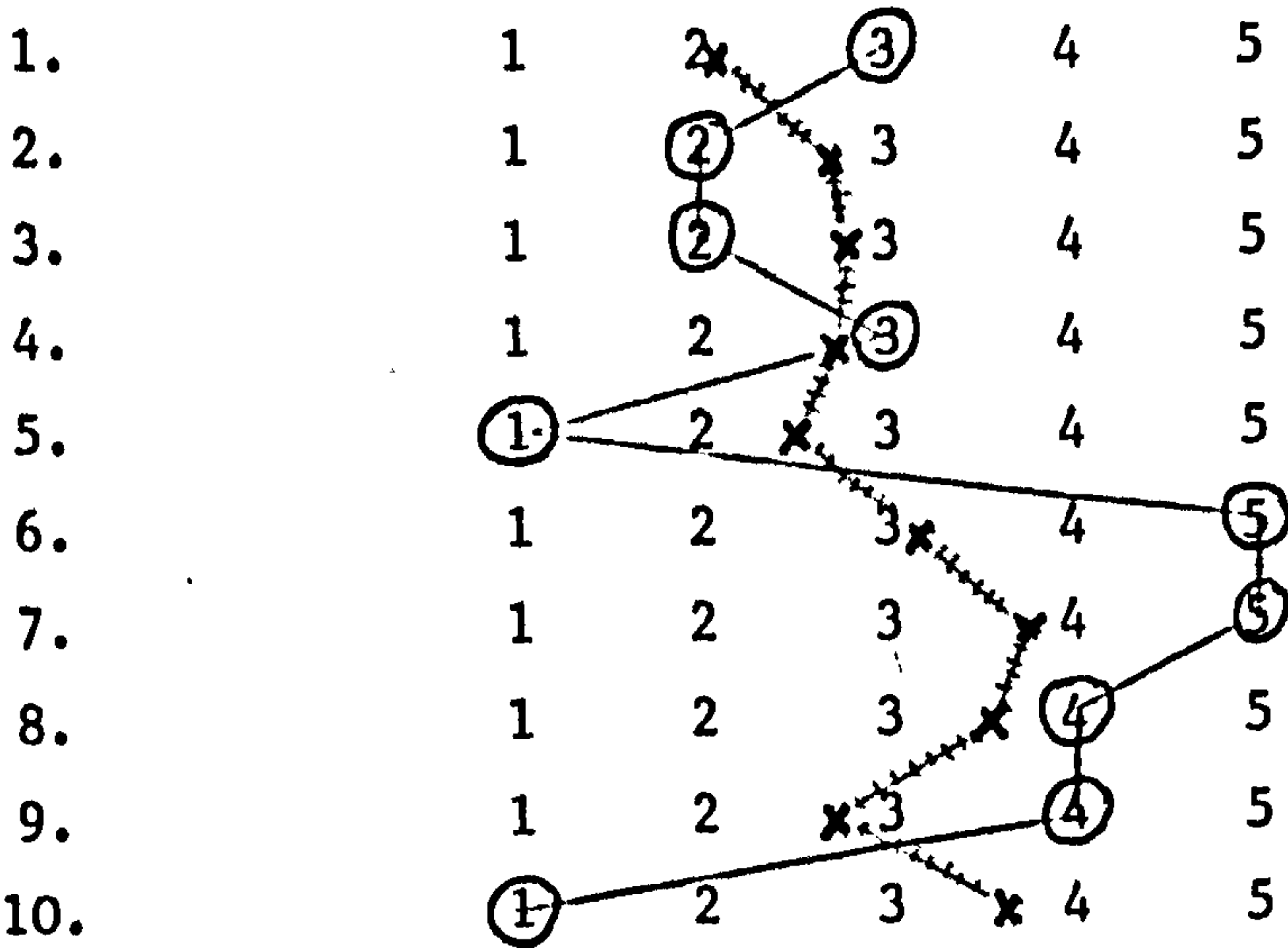
DRAMA AIMS

○—○ = Teacher

X...X = Class Mean

- (1) = most important
- (2) = 2nd in importance
- (3) = 3rd in importance
- (4) = 4th in importance
- (5) = least important

			Score	
Item No.		Teacher	Class Mean	
1.	Pupils realise the value of cooperation with other people	3	(2.08)	
2.	Pupils can solve problems they meet	2	(2.66)	
3.	Pupils think about things that happen to them	2	(2.75)	
4.	Pupils better understand what it's like to be in someone else's shoes	3	(2.66)	
5.	Pupils understand the kind of person they are	1	(2.46)	
6.	Pupils are better able to perform in or produce plays	5	(3.16)	
7.	Pupils can have an enjoyable time doing drama	5	(3.66)	
8.	Pupils can feel they've achieved something worthwhile	4	(3.50)	
9.	Pupils are less shy and more outgoing	4	(2.66)	
10.	Pupils can realise their buried potential and talents	1	(3.63)	



TEACHER 04:

TEACHING STYLE

Each teacher has his or her own unique teaching style. What follows is an attempt to discover what approaches you choose to emphasise in your work.

Each statement below describes an action or approach to drama teaching. Please circle the number which indicates how likely you would be to employ a particular action or approach in the course of a normal lesson.

1 = Very unlikely (VU); 2 = Unlikely (U); 3 = Possibly (P);
4 = Likely (L); 5 = Very Likely (VL)

	VU	U	P	L	VL
1. I accept and develop suggestions that my pupils make	1	2	③	4	5
2. I use direct and firm reprimand to check pupils who are damaging the lesson	1	2	3	4	⑤
3. I arrange things so that pupils take the initiative in the work	1	2	③	4	5
4. I emphasise oral work/language development	1	2	3	④	5
5. I ask my pupils questions that help them think about the work	1	2	③	4	5
6. I arrange work so that pupils interact directly with each other	1	2	3	④	5
7. I ask my pupils to follow directions that require some thought on their part	1	2	③	4	5
8. I accept any strong feelings my pupils may happen to show	1	2	3	④	5
9. I encourage my pupils by praising their responses	1	2	3	④	5
10. I try to actively involve all the pupils in the work	1	2	3	4	⑤

TEACHER 04:

ACTIVITIES A

Below are listed twenty activities used in drama classes at the secondary level. Indicate how frequently you use each activity with your pupils (in your selected class) by circling the appropriate number.

1 = Very rarely (VR); 2 = Occasionally (O); 3 = Regularly (R);
4 = Quite frequently (QF); 5 = Very frequently (VF)

	VR	O	R	QF	VF
1. Pupils play drama games	1	(2)	3	4	5
2. Pupils make their own films	(1)	2	3	4	5
3. Pupils do mime work	1	(2)	3	4	5
4. Pupils work from scripts they've written themselves	(1)	2	3	4	5
5. Pupils work from scripts written by some author	(1)	2	3	4	5
6. Pupils practise movement exercises	1	2	(3)	4	5
7. Pupils do movement that they decide on for themselves as they go along	1	(2)	3	4	5
8. Pupils do dance work	(1)	2	3	4	5
9. Pupils take something like a poem or story and act it out	1	2	(3)	4	5
10. Pupils practise sense exercises (looking, listening, etc. - real or imagined)	1	(2)	3	4	5
11. Pupils use drama to help them understand another subject (e.g., English)	1	2	3	(4)	5
12. Pupils make up a play of their own then tape-record it	(1)	2	3	4	5
13. Pupils discuss the drama work	1	2	3	4	(5)
14. Pupils act out scenes where they know in advance nothing of the characters or what is going to happen	1	2	3	4	(5)
15. Pupils act out scenes where they have in advance an outline of the characters and what is going to happen	1	2	3	4	(5)
16. After they've decided exactly on the personality of each character and what's going to happen, the pupils practise and rehearse the scene	1	2	3	4	(5)
17. Pupils do work based on music	1	2	(3)	4	5
18. Pupils do work that mainly concentrates on talking and language	1	2	3	(4)	5
19. After they've prepared and added some bits of movement, pupils read a play from their books	1	(2)	3	4	5
20. Pupils make up a play of their own, then have it video-taped so it's like a TV play	(1)	2	3	4	5

TEACHER 04:

ACTIVITIES B

The way a drama teacher organises his/her work depends, of course, on many factors. Thinking in general terms, however, about your selected class, list percentages under each of the four headings below to indicate something of the way you choose to operate in your drama lessons with the class.

(1)

IDEAS FOR THE WORK COME FROM:	%
Class	20
Teacher	60
Class and Teacher together	20
TOTAL	100%

(2)

PUPILS WORK AS:	%
Individuals	20
Pairs	20
Small groups	60
Whole class unit	
TOTAL	100%

(3)

I USE THE TECHNIQUE:	%
Teacher in role	
Teacher out of role	100
Teacher moving from in role to out of role	
TOTAL	100%

(4)

THE PUPILS' WORK HAS:	%
No audience	50
Class audience only	50
Outside-Class audience	
TOTAL	100%

CLASS OF TEACHER 04 : (Mean Scores and Standard Deviations)

ATTITUDE

- 1 = I strong agree (SA)
2 = I agree (A)
3 = I'm undecided (U)
4 = I disagree (D)
5 = I strongly disagree (SD)

		1	2	3	4	5	Mean Score	Standard Deviation
1.	It would probably be better in the long run if we did less drama work and more work on other subjects	1	2	3	4	5	2.53	(1.06)
2.	Drama lessons don't really teach you anything important	1	2	3	4	5	2.38	(1.06)
3.	In drama class you learn far more worthwhile things than just how to act	1	2	3	4	5	2.46	(1.02)
4.	I have a lot more fun in drama than in any other subject	1	2	3	4	5	1.80	(1.16)
5.	Drama makes it easier for me to explain the way I think and feel about things	1	2	3	4	5	2.07	(0.56)
6.	We should have drama lessons more often than we do	1	2	3	4	5	1.80	(1.09)
7.	I have never really learned anything from a drama lesson	1	2	3	4	5	1.84	(1.19)
8.	Drama helps me understand much better how other people feel about things	1	2	3	4	5	2.42	(1.06)
9.	The work we do in drama makes it easier for me to sort out my own ideas about right and wrong	1	2	3	4	5	2.80	(1.22)
10.	I honestly don't believe drama does us any real good	1	2	3	4	5	1.61	(0.89)
11.	Since starting drama I've begun to understand myself and my family a good bit better	1	2	3	4	5	2.60	(0.70)
12.	Working in drama really helps you when you're trying to get across your personal ideas and feelings	1	2	3	4	5	2.61	(1.06)

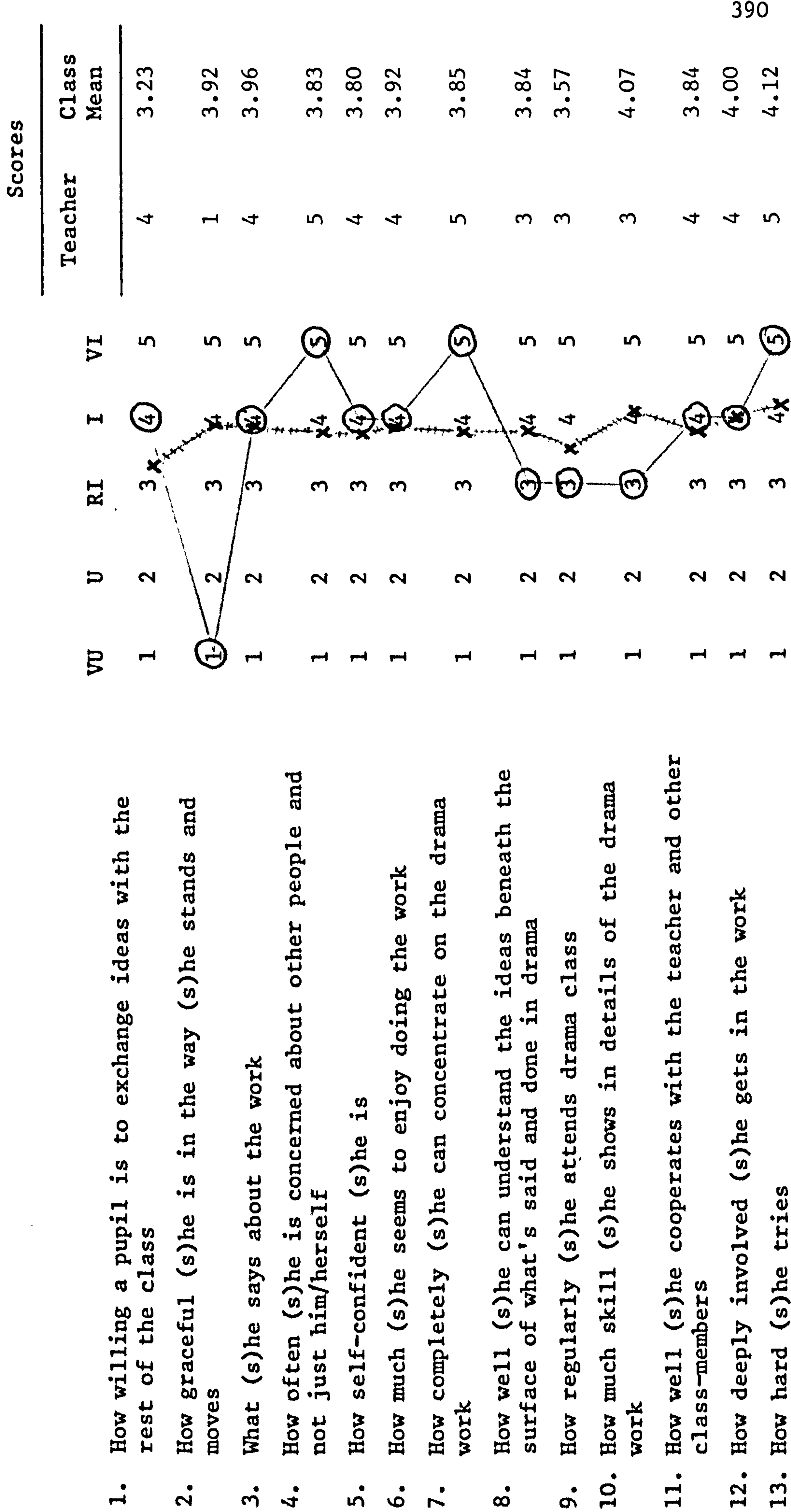
							Mean Score	Standard Deviation
13. Drama class gives you a chance to experience situations you might someday experience in real life	1	x 2	3	4	5		1.92	(0.89)
14. I'm especially glad if I'm off school on a drama-lesson day	1	x 2	3	4	5		2.23	(1.47)
15. Drama helps me feel much more self-confident	1	x 2	3	4	5		2.07	(0.74)
16. At the end of a drama lesson I usually feel I've been doing some- thing worthwhile	1	x 2	3	4	5		1.84	(0.78)
17. Drama may be a good idea in the primary school but not in the secondary school	1	x 2	3	4	5		1.65	(0.68)
18. In drama you learn how to cooperate with the others in your group	1	x 2	3	4	5		1.76	(0.81)
19. Drama may be fun but it's not really making very good use of your school time	1	x 2	3	4	5		2.03	(1.07)
20. Drama makes it easier for me to get along with other people	1	x 2	3	4	5		1.84	(0.83)
TOTAL							55.708	(5.077)

TEACHER O4 AND CLASS MEANS : EVALUATION CONCERNS

O—O = Teacher

***X = Class Mean

1 = Very unimportant (VU); 2 = Unimportant (U); 3 = Reasonably Important (RI); 4 = Important (I); 5 = Very important (VI)



Scores

	Scores						Teacher	Class Mean
	VU	U	RI	I	VI			
14. How agreeable and well-mannered (s)he generally is	1	②	3	4	5		2	3.96
15. How ready (s)he is to say or do something without teacher suggestion or direction	1	2	③	4	5		3	3.92
16. How well (s)he can take a basic idea and develop it	1	2	3	④	5		4	3.80
17. How clearly and fluently (s)he can explain the way (s)he feels about things	1	2	3	④	5		4	3.72

TEACHER 04 AND CLASS MEANS:

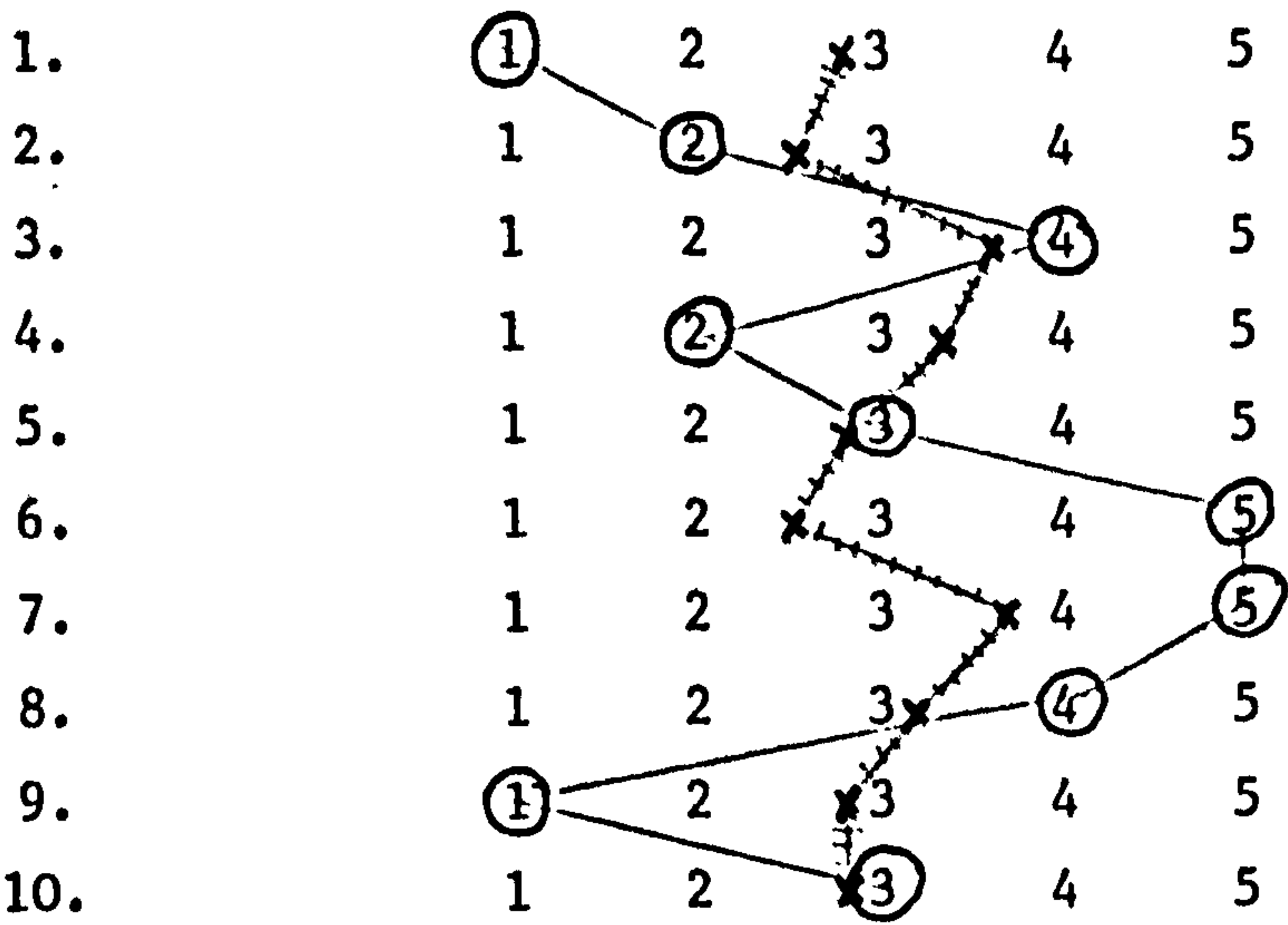
DRAMA AIMS

○—○ = Teacher

✕---✕ = Class Mean

- (1) = most important
- (2) = 2nd in importance
- (3) = 3rd in importance
- (4) = 4th in importance
- (5) = least important

			Score	
Item No.		Teacher	Class Mean	
1.	Pupils realise the value of cooperation with other people	1	(2.80)	
2.	Pupils can solve problems they meet	2	(2.57)	
3.	Pupils think about things that happen to them	4	(3.53)	
4.	Pupils better understand what it's like to be in someone else's shoes	2	(3.34)	
5.	Pupils understand the kind of person they are	3	(2.84)	
6.	Pupils are better able to perform in or produce plays	5	(2.53)	
7.	Pupils can have an enjoyable time doing drama	5	(3.61)	
8.	Pupils can feel they've achieved something worthwhile	4	(3.11)	
9.	Pupils are less shy and more outgoing	1	(2.80)	
10.	Pupils can realise their buried potential and talents	3	(2.80)	



TEACHER 05:
TEACHING STYLE

Each teacher has his or her own unique teaching style. What follows is an attempt to discover what approaches you choose to emphasise in your work.

Each statement below describes an action or approach to drama teaching. Please circle the number which indicates how likely you would be to employ a particular action or approach in the course of a normal lesson.

1 = Very unlikely (VU); 2 = Unlikely (U); 3 = Possibly (P);
4 = Likely (L); 5 = Very Likely (VL)

	VU	U	P	L	VL
1. I accept and develop suggestions that my pupils make	1	2	3	4	⑤
2. I use direct and firm reprimand to check pupils who are damaging the lesson	1	2	③	4	5
3. I arrange things so that pupils take the initiative in the work	1	2	3	4	⑤
4. I emphasise oral work/language development	1	2	3	④	5
5. I ask my pupils questions that help them think about the work	1	2	3	4	⑤
6. I arrange work so that pupils interact directly with each other	1	2	3	4	⑤
7. I ask my pupils to follow directions that require some thought on their part	1	2	3	4	⑤
8. I accept any strong feelings my pupils may happen to show	1	2	3	4	⑤
9. I encourage my pupils by praising their responses	1	2	3	4	⑤
10. I try to actively involve all the pupils in the work	1	2	3	4	⑤

TEACHER 05:

ACTIVITIES A

Below are listed twenty activities used in drama classes at the secondary level. Indicate how frequently you use each activity with your pupils (in your selected class) by circling the appropriate number.

1 = Very rarely (VR); 2 = Occasionally (O); 3 = Regularly (R);
4 = Quite frequently (QF); 5 = Very frequently (VF)

	VR	O	R	QF	VF
1. Pupils play drama games	1	2	3	④	5
2. Pupils make their own films	①	2	3	4	5
3. Pupils do mime work	1	②	3	4	5
4. Pupils work from scripts they've written themselves	①	2	3	4	5
5. Pupils work from scripts written by some author	①	2	3	4	5
6. Pupils practise movement exercises	1	②	3	4	5
7. Pupils do movement that they decide on for themselves as they go along	1	②	3	4	5
8. Pupils do dance work	①	2	3	4	5
9. Pupils take something like a poem or story and act it out	①	2	3	4	5
10. Pupils practise sense exercises (looking, listening, etc. - real or imagined)	1	②	3	4	5
11. Pupils use drama to help them understand another subject (e.g., English)	1	②	3	4	5
12. Pupils make up a play of their own then tape-record it	①	2	3	4	5
13. Pupils discuss the drama work	1	2	3	4	⑤
14. Pupils act out scenes where they know in advance nothing of the characters or what is going to happen	1	2	3	4	⑤
15. Pupils act out scenes where they have in advance an outline of the characters and what is going to happen	1	②	3	4	5
16. After they've decided exactly on the personality of each character and what's going to happen, the pupils practise and rehearse the scene	1	②	3	4	5
17. Pupils do work based on music	①	2	3	4	5
18. Pupils do work that mainly concentrates on talking and language	1	2	3	4	⑤
19. After they've prepared and added some bits of movement, pupils read a play from their books	①	2	3	4	5
20. Pupils make up a play of their own, then have it video-taped so it's like a TV play	①	2	3	4	5

TEACHER 05:

ACTIVITIES B

The way a drama teacher organises his/her work depends, of course, on many factors. Thinking in general terms, however, about your selected class, list percentages under each of the four headings below to indicate something of the way you choose to operate in your drama lessons with the class.

(1)

IDEAS FOR THE WORK COME FROM:	%
Class	0
Teacher	0
Class and Teacher together	100
TOTAL	100%

(2)

PUPILS WORK AS:	%
Individuals	5
Pairs	5
Small groups	30
Whole class unit	60
TOTAL	100%

(3)

I USE THE TECHNIQUE:	%
Teacher in role	33 ¹ / ₃
Teacher out of role	33 ¹ / ₃
Teacher moving from in role to out of role	33 ¹ / ₃
TOTAL	100%

(4)

THE PUPILS' WORK HAS:	%
No audience	100
Class audience only	
Outside-Class audience	
TOTAL	100%

CLASS OF TEACHER 05 : (Mean Scores and Standard Deviations)

ATTITUDE

- 1 = I strong agree (SA)
2 = I agree (A)
3 = I'm undecided (U)
4 = I disagree (D)
5 = I strongly disagree (SD)

						Mean Score	Standard Deviation
1.	It would probably be better in the long run if we did less drama work and more work on other subjects	1	x2	3	4	5	1.80 (1.16)
2.	Drama lessons don't really teach you anything important	1	2x	3	4	5	2.19 (1.02)
3.	In drama class you learn far more worthwhile things than just how to act	1	2x	3	4	5	2.24 (1.16)
4.	I have a lot more fun in drama than in any other subject	1	x2	3	4	5	1.80 (0.93)
5.	Drama makes it easier for me to explain the way I think and feel about things	1	x2	3	4	5	1.84 (0.73)
6.	We should have drama lessons more often than we do	1	x2	3	4	5	1.42 (0.75)
7.	I have never really learned anything from a drama lesson	1	x2	3	4	5	1.53 (0.85)
8.	Drama helps me understand much better how other people feel about things	1	x2	3	4	5	1.88 (1.07)
9.	The work we do in drama makes it easier for me to sort out my own ideas about right and wrong	1	2x	3	4	5	2.53 (0.98)
10.	I honestly don't believe drama does us any real good	1	x2	3	4	5	1.65 (1.16)
11.	Since starting drama I've begun to understand myself and my family a good bit better	1	2x	3	4	5	2.50 (1.10)
12.	Working in drama really helps you when you're trying to get across your personal ideas and feelings	1	2x	3	4	5	2.15 (1.08)

TEACHER O5 AND CLASS MEANS : EVALUATION CONCERNS

O—O = Teacher

X---X = Class Mean

1 = Very unimportant (VU); 2 = Unimportant (U); 3 = Reasonably Important (RI); 4 = Important (I); 5 = Very important (VI)

	Scores					
	Teacher			Class Mean		
	VU	U	RI	I	VI	
1. How willing a pupil is to exchange ideas with the rest of the class	1	2	3	X4	(5)	5 3.65
2. How graceful (s)he is in the way (s)he stands and moves	(1)	2	3X	4	5	1 3.26
3. What (s)he says about the work	1	2	3	(4)	5	4 4.07
4. How often (s)he is concerned about other people and not just him/herself	1	2	3	X4	(5)	5 3.65
5. How self-confident (s)he is	1	2	3	(4X)	5	4 4.11
6. How much (s)he seems to enjoy doing the work	1	2	3	X4	(5)	5 3.92
7. How completely (s)he can concentrate on the drama work	1	2	3	X4	(5)	5 3.80
8. How well (s)he can understand the ideas beneath the surface of what's said and done in drama	1	2	3	(4)	5	4 3.96
9. How regularly (s)he attends drama class	1	2	3	X4	(5)	5 3.80
10. How much skill (s)he shows in details of the drama work	1	2	3	4X	(5)	5 4.19
11. How well (s)he cooperates with the teacher and other class-members	1	2	3	4X	(5)	5 4.23
12. How deeply involved (s)he gets in the work	1	2	3	4X	(5)	5 4.23
13. How hard (s)he tries	1	2	3	4X	(5)	5 4.11

Scores

	VU	U	RI	I	VI	Teacher	Class Mean
14. How agreeable and well-mannered (s)he generally is	1	2	③	4	5	3	3.84
15. How ready (s)he is to say or do something without teacher suggestion or direction	1	2	③	4	5	3	3.84
16. How well (s)he can take a basic idea and develop it	1	2	③	4	5	3	4.15
17. How clearly and fluently (s)he can explain the way (s)he feels about things	1	2	③	4	5	3	4.07

TEACHER 05 AND CLASS MEANS:

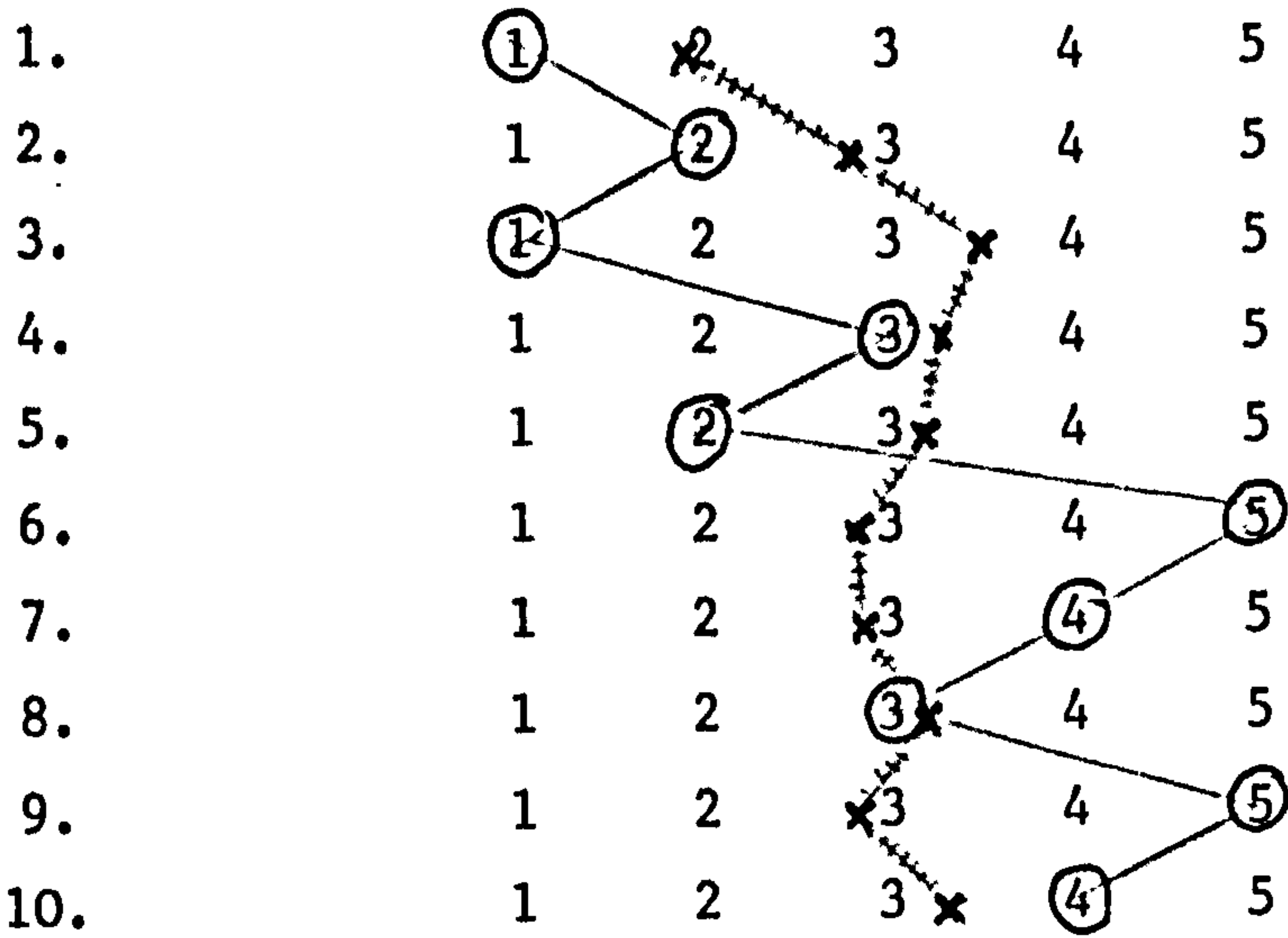
DRAMA AIMS

○—○ = Teacher

×---× = Class Mean

- (1) = most important
- (2) = 2nd in importance
- (3) = 3rd in importance
- (4) = 4th in importance
- (5) = least important

		Score	
Item No.		Teacher	Class Mean
1.	Pupils realise the value of cooperation with other people	1	(1.96)
2.	Pupils can solve problems they meet	2	(2.79)
3.	Pupils think about things that happen to them	1	(3.40)
4.	Pupils better understand what it's like to be in someone else's shoes	3	(3.26)
5.	Pupils understand the kind of person they are	2	(3.17)
6.	Pupils are better able to perform in or produce plays	5	(2.84)
7.	Pupils can have an enjoyable time doing drama	4	(2.88)
8.	Pupils can feel they've achieved something worthwhile	3	(3.16)
9.	Pupils are less shy and more outgoing	5	(2.80)
10.	Pupils can realise their buried potential and talents	4	(3.26)



TEACHER 06:

TEACHING STYLE

Each teacher has his or her own unique teaching style. What follows is an attempt to discover what approaches you choose to emphasise in your work.

Each statement below describes an action or approach to drama teaching. Please circle the number which indicates how likely you would be to employ a particular action or approach in the course of a normal lesson.

1 = Very unlikely (VU); 2 = Unlikely (U); 3 = Possibly (P);
4 = Likely (L); 5 = Very Likely (VL)

	VU	U	P	L	VL
1. I accept and develop suggestions that my pupils make	1	2	3	④	5
2. I use direct and firm reprimand to check pupils who are damaging the lesson	1	2	3	④	5
3. I arrange things so that pupils take the initiative in the work	1	2	③	4	5
4. I emphasise oral work/language development	1	2	③	4	5
5. I ask my pupils questions that help them think about the work	1	2	3	4	⑤
6. I arrange work so that pupils interact directly with each other	1	2	3	4	⑤
7. I ask my pupils to follow directions that require some thought on their part	1	2	3	4	⑤
8. I accept any strong feelings my pupils may happen to show	1	2	3	④	5
9. I encourage my pupils by praising their responses	1	2	3	④	5
10. I try to actively involve all the pupils in the work	1	2	3	4	⑤

TEACHER 06:

ACTIVITIES A

Below are listed twenty activities used in drama classes at the secondary level. Indicate how frequently you use each activity with your pupils (in your selected class) by circling the appropriate number.

1 = Very rarely (VR); 2 = Occasionally (O); 3 = Regularly (R);
4 = Quite frequently (QF); 5 = Very frequently (VF)

	VR	O	R	QF	VF
1. Pupils play drama games	1	2	3	4	⑤
2. Pupils make their own films	①	2	3	4	5
3. Pupils do mime work	1	2	3	④	5
4. Pupils work from scripts they've written themselves	①	2	3	4	5
5. Pupils work from scripts written by some author	①	2	3	4	5
6. Pupils practise movement exercises	1	2	3	④	5
7. Pupils do movement that they decide on for themselves as they go along	1	②	3	4	5
8. Pupils do dance work	①	2	3	4	5
9. Pupils take something like a poem or story and act it out	1	2	③	4	5
10. Pupils practise sense exercises (looking, listening, etc. - real or imagined)	1	2	3	4	⑤
11. Pupils use drama to help them understand another subject (e.g., English)	1	②	3	4	5
12. Pupils make up a play of their own then tape-record it	①	2	3	4	5
13. Pupils discuss the drama work	1	2	3	4	⑤
14. Pupils act out scenes where they know in advance nothing of the characters or what is going to happen	1	②	3	4	5
15. Pupils act out scenes where they have in advance an outline of the characters and what is going to happen	1	2	③	4	5
16. After they've decided exactly on the personality of each character and what's going to happen, the pupils practise and rehearse the scene	1	2	3	4	⑤
17. Pupils do work based on music	1	②	3	4	5
18. Pupils do work that mainly concentrates on talking and language	1	2	3	④	5
19. After they've prepared and added some bits of movement, pupils read a play from their books	①	2	3	4	5
20. Pupils make up a play of their own, then have it video-taped so it's like a TV play	①	2	3	4	5

TEACHER 06:

ACTIVITIES B

The way a drama teacher organises his/her work depends, of course, on many factors. Thinking in general terms, however, about your selected class, list percentages under each of the four headings below to indicate something of the way you choose to operate in your drama lessons with the class.

(1)

IDEAS FOR THE WORK COME FROM:	%
Class	20
Teacher	40
Class and Teacher together	40
TOTAL	100%

(2)

PUPILS WORK AS:	%
Individuals	25
Pairs	25
Small groups	25
Whole class unit	25
TOTAL	100%

(3)

I USE THE TECHNIQUE:	%
Teacher in role	25
Teacher out of role	50
Teacher moving from in role to out of role	25
TOTAL	100%

(4)

THE PUPILS' WORK HAS:	%
No audience	50
Class audience only	50
Outside-Class audience	0
TOTAL	100%

CLASS OF TEACHER 06 : (Mean Scores and Standard Deviations)

ATTITUDE

- 1 = I strong agree (SA)
2 = I agree (A)
3 = I'm undecided (U)
4 = I disagree (D)
5 = I strongly disagree (SD)

		1	2	3	4	5	Mean Score	Standard Deviation
1.	It would probably be better in the long run if we did less drama work and more work on other subjects	1	2	3	4	5	2.04	(1.27)
2.	Drama lessons don't really teach you anything important	1	2	3	4	5	1.60	(0.70)
3.	In drama class you learn far more worthwhile things than just how to act	1	2	3	4	5	2.16	(0.74)
4.	I have a lot more fun in drama than in any other subject	1	2	3	4	5	2.48	(1.35)
5.	Drama makes it easier for me to explain the way I think and feel about things	1	2	3	4	5	2.12	(0.83)
6.	We should have drama lessons more often than we do	1	2	3	4	5	1.91	(1.17)
7.	I have never really learned anything from a drama lesson	1	2	3	4	5	1.48	(1.04)
8.	Drama helps me understand much better how other people feel about things	1	2	3	4	5	2.20	(0.76)
9.	The work we do in drama makes it easier for me to sort out my own ideas about right and wrong	1	2	3	4	5	1.80	(0.76)
10.	I honestly don't believe drama does us any real good	1	2	3	4	5	1.56	(0.82)
11.	Since starting drama I've begun to understand myself and my family a good bit better	1	2	3	4	5	2.96	(0.84)
12.	Working in drama really helps you when you're trying to get across your personal ideas and feelings	1	2	3	4	5	1.84	(0.80)

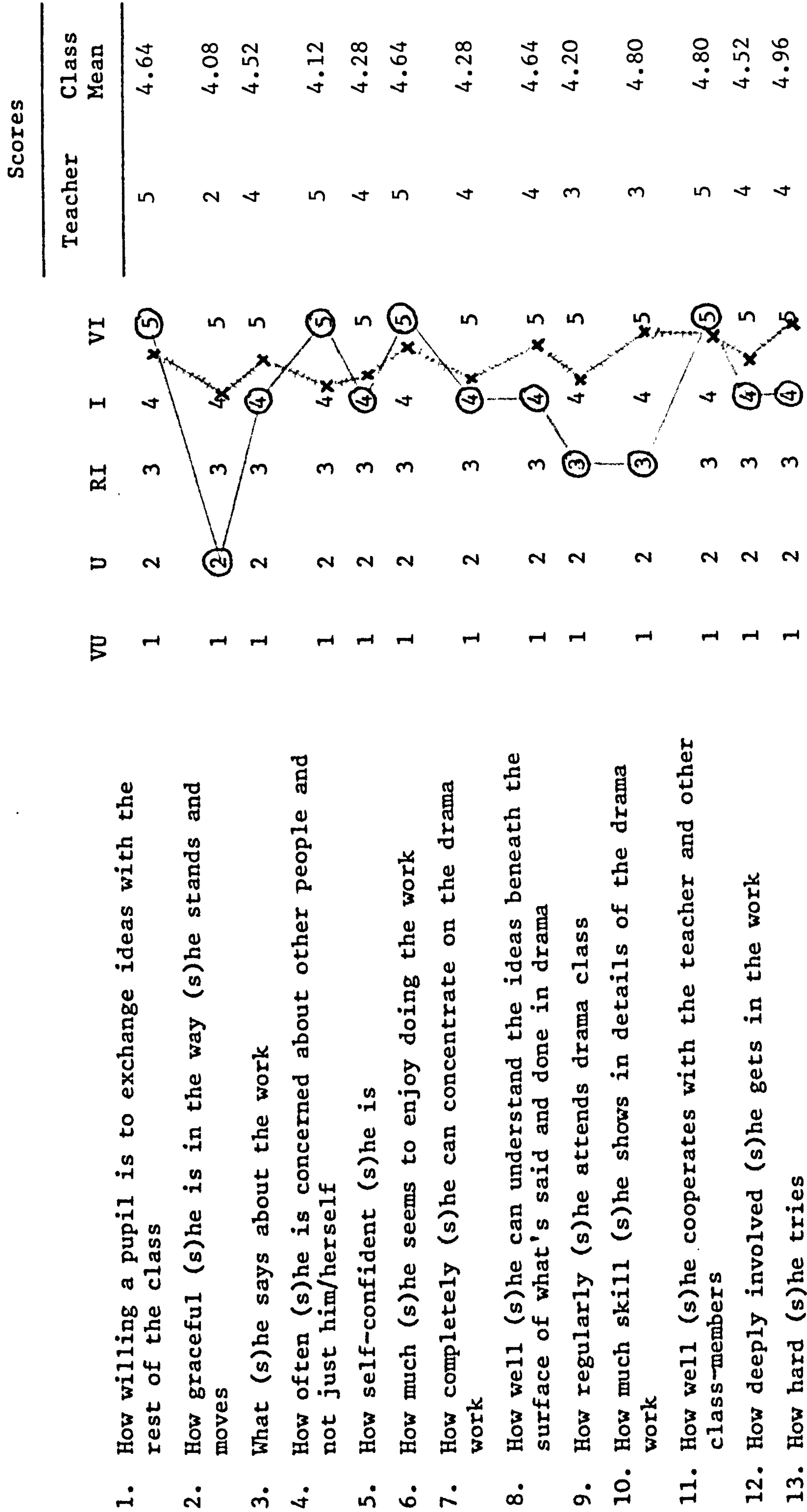
											Mean Score	Standard Deviation
13. Drama class gives you a chance to experience situations you might someday experience in real life	1	x 2	3	4	5	1.52	(0.71)					
14. I'm especially glad if I'm off school on a drama-lesson day	1	x 2	3	4	5	1.84	(1.43)					
15. Drama helps me feel much more self-confident	1	2 *	3	4	5	2.08	(0.99)					
16. At the end of a drama lesson I usually feel I've been doing some- thing worthwhile	1	x 2	3	4	5	1.48	(0.58)					
17. Drama may be a good idea in the primary school but not in the secondary school	1	x 2	3	4	5	1.84	(1.14)					
18. In drama you learn how to cooperate with the others in your group	1	x 2	3	4	5	1.60	(0.57)					
19. Drama may be fun but it's not really making very good use of your school time	1	x 2	3	4	5	1.92	(1.28)					
20. Drama makes it easier for me to get along with other people	1	x 2	3	4	5	1.68	(0.85)					
TOTAL											55.417	(5.672)

TEACHER O6 AND CLASS MEANS : EVALUATION CONCERNS

○—○ = Teacher

×---× = Class Mean

1 = Very unimportant (VU); 2 = Unimportant (U); 3 = Reasonably Important (RI); 4 = Important (I); 5 = Very important (VI)



Scores

	VU	U	RI	I	VI	Teacher	Class Mean
14. How agreeable and well-mannered (s)he generally is	1	2	3	④	×5	4	4.80
15. How ready (s)he is to say or do something without teacher suggestion or direction	1	2	3	④	5	4	4.36
16. How well (s)he can take a basic idea and develop it	1	2	3	4	⑤	5	4.80
17. How clearly and fluently (s)he can explain the way (s)he feels about things	1	2	3	④	×5	4	4.68

TEACHER 06 AND CLASS MEANS:

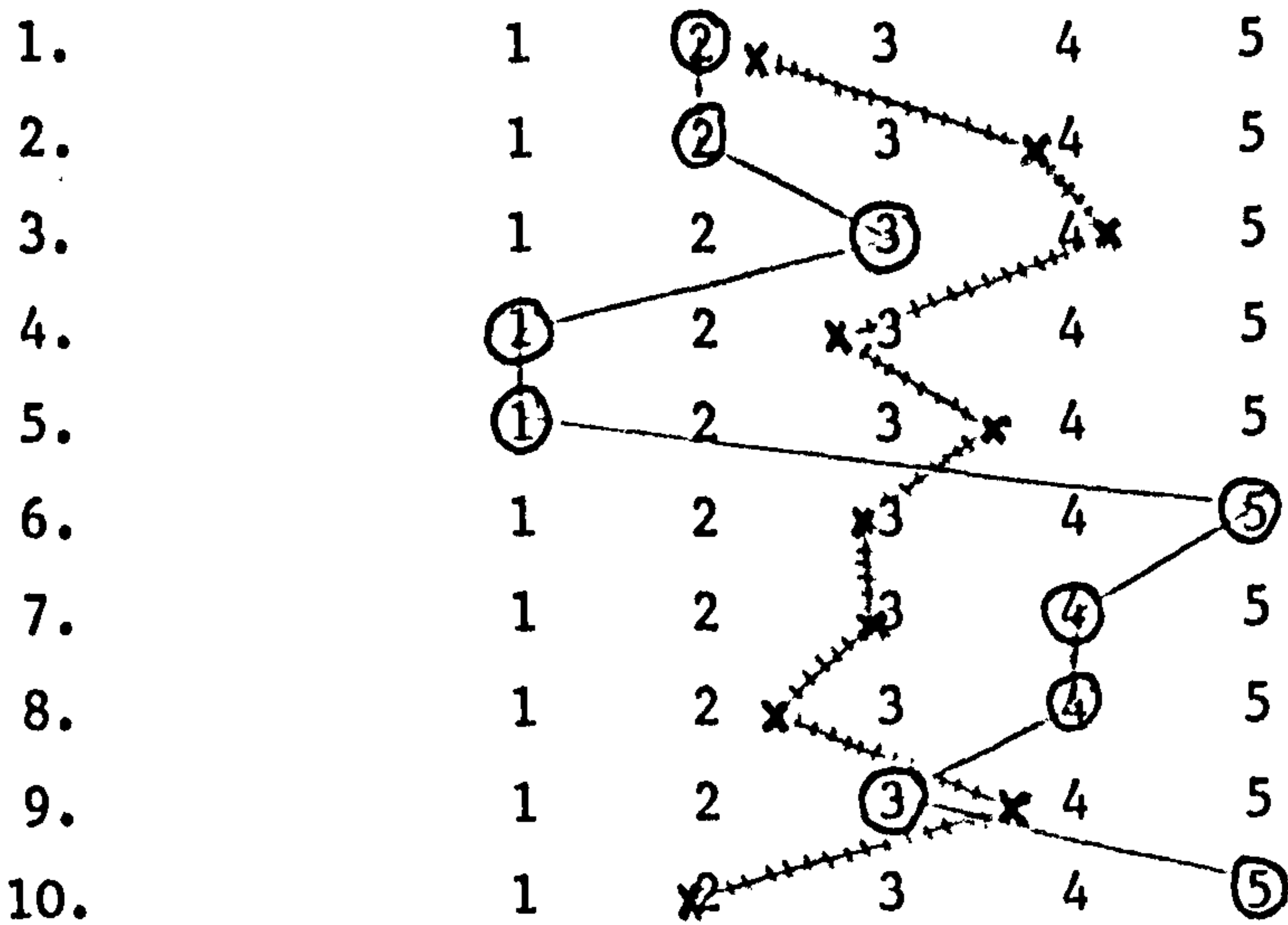
DRAMA AIMS

○—○ = Teacher

✕---✕ = Class Mean

- (1) = most important
- (2) = 2nd in importance
- (3) = 3rd in importance
- (4) = 4th in importance
- (5) = least important

		Score	
Item No.		Teacher	Class Mean
1.	Pupils realise the value of cooperation with other people	2	(2.20)
2.	Pupils can solve problems they meet	2	(3.80)
3.	Pupils think about things that happen to them	3	(4.16)
4.	Pupils better understand what it's like to be in someone else's shoes	1	(2.64)
5.	Pupils understand the kind of person they are	1	(3.56)
6.	Pupils are better able to perform in or produce plays	5	(2.84)
7.	Pupils can have an enjoyable time doing drama	4	(2.92)
8.	Pupils can feel they've achieved something worthwhile	4	(2.32)
9.	Pupils are less shy and more outgoing	3	(3.60)
10.	Pupils can realise their buried potential and talents	5	(1.92)



TEACHER 07:

TEACHING STYLE

Each teacher has his or her own unique teaching style. What follows is an attempt to discover what approaches you choose to emphasise in your work.

Each statement below describes an action or approach to drama teaching. Please circle the number which indicates how likely you would be to employ a particular action or approach in the course of a normal lesson.

1 = Very unlikely (VU); 2 = Unlikely (U); 3 = Possibly (P);
4 = Likely (L); 5 = Very Likely (VL)

	VU	U	P	L	VL
1. I accept and develop suggestions that my pupils make	1	2	3	4	⑤
2. I use direct and firm reprimand to check pupils who are damaging the lesson	1	2	3	4	⑤
3. I arrange things so that pupils take the initiative in the work	1	2	3	④	5
4. I emphasise oral work/language development	1	2	3	4	⑤
5. I ask my pupils questions that help them think about the work	1	2	3	4	⑤
6. I arrange work so that pupils interact directly with each other	1	2	3	4	⑤
7. I ask my pupils to follow directions that require some thought on their part	1	2	3	4	⑤
8. I accept any strong feelings my pupils may happen to show	1	2	3	4	⑤
9. I encourage my pupils by praising their responses	1	2	3	4	⑤
10. I try to actively involve all the pupils in the work	1	2	3	4	⑤

TEACHER 07:

ACTIVITIES A

Below are listed twenty activities used in drama classes at the secondary level. Indicate how frequently you use each activity with your pupils (in your selected class) by circling the appropriate number.

1 = Very rarely (VR); 2 = Occasionally (O); 3 = Regularly (R);
4 = Quite frequently (QF); 5 = Very frequently (VF)

	VR	O	R	QF	VF
1. Pupils play drama games	1	2	3	4	⑤
2. Pupils make their own films	①	2	3	4	5
3. Pupils do mime work	1	2	3	④	5
4. Pupils work from scripts they've written themselves	1	②	3	4	5
5. Pupils work from scripts written by some author	1	2	③	4	5
6. Pupils practise movement exercises	①	2	3	4	5
7. Pupils do movement that they decide on for themselves as they go along	①	2	3	4	5
8. Pupils do dance work	①	2	3	4	5
9. Pupils take something like a poem or story and act it out	1	2	3	4	⑤
10. Pupils practise sense exercises (looking, listening, etc. - real or imagined)	1	②	3	4	5
11. Pupils use drama to help them understand another subject (e.g., English)	①	2	3	4	5
12. Pupils make up a play of their own then tape-record it	1	2	③	4	5
13. Pupils discuss the drama work	1	2	3	④	5
14. Pupils act out scenes where they know in advance nothing of the characters or what is going to happen	1	2	3	4	⑤
15. Pupils act out scenes where they have in advance an outline of the characters and what is going to happen	1	2	3	4	⑤
16. After they've decided exactly on the personality of each character and what's going to happen, the pupils practise and rehearse the scene	1	2	3	4	⑤
17. Pupils do work based on music	1	②	3	4	5
18. Pupils do work that mainly concentrates on talking and language	1	2	3	4	⑤
19. After they've prepared and added some bits of movement, pupils read a play from their books	1	②	3	4	5
20. Pupils make up a play of their own, then have it video-taped so it's like a TV play	①	2	3	4	5

TEACHER 07:

ACTIVITIES B

The way a drama teacher organises his/her work depends, of course, on many factors. Thinking in general terms, however, about your selected class, list percentages under each of the four headings below to indicate something of the way you choose to operate in your drama lessons with the class.

(1)

IDEAS FOR THE WORK COME FROM:	%
Class	10
Teacher	50
Class and Teacher together	40
TOTAL	100%

(2)

PUPILS WORK AS:	%
Individuals	15
Pairs	15
Small groups	55
Whole class unit	15
TOTAL	100%

(3)

I USE THE TECHNIQUE:	%
Teacher in role	10
Teacher out of role	80
Teacher moving from in role to out of role	10
TOTAL	100%

(4)

THE PUPILS' WORK HAS:	%
No audience	
Class audience only	95
Outside-Class audience	5
TOTAL	100%

							Mean Score	Standard Deviation
13. Drama class gives you a chance to experience situations you might someday experience in real life	1	x	2	3	4	5	1.53	(0.64)
14. I'm especially glad if I'm off school on a drama-lesson day	1	x	2	3	4	5	1.33	(0.48)
15. Drama helps me feel much more self-confident	1	x	2	3	4	5	1.66	(0.72)
16. At the end of a drama lesson I usually feel I've been doing some- thing worthwhile	1	x	2	3	4	5	1.86	(0.74)
17. Drama may be a good idea in the primary school but not in the secondary school	1	x	2	3	4	5	2.06	(1.28)
18. In drama you learn how to cooperate with the others in your group	1	x	2	3	4	5	1.46	(0.51)
19. Drama may be fun but it's not really making very good use of your school time	1	x	2	3	4	5	2.14	(1.23)
20. Drama makes it easier for me to get along with other people	1	x	2	3	4	5	1.40	(0.63)
TOTAL							52.846	(6.902)

TEACHER 07 AND CLASS MEANS : EVALUATION CONCERNS

○—○ = Teacher

✕—✕ = Class Mean

1 = Very unimportant (VU); 2 = Unimportant (U); 3 = Reasonably Important (RI); 4 = Important (I); 5 = Very important (VI)

	VU	U	RI	I	VI	Scores	
						Teacher	Class Mean
1. How willing a pupil is to exchange ideas with the rest of the class	1	2	3	4✕	⑤	5	4.21
2. How graceful (s)he is in the way (s)he stands and moves	1	2	3	④✕	5	4	4.00
3. What (s)he says about the work	1	2	3	✕4	⑤	5	3.80
4. How often (s)he is concerned about other people and not just him/herself	1	2	3	4✕	⑤	5	4.20
5. How self-confident (s)he is	1	2	3	✕④	5	4	3.66
6. How much (s)he seems to enjoy doing the work	1	2	3	④✕	5	4	4.13
7. How completely (s)he can concentrate on the drama work	1	2	3	④	✕5	4	4.66
8. How well (s)he can understand the ideas beneath the surface of what's said and done in drama	1	2	3	✕	⑤	5	3.92
9. How regularly (s)he attends drama class	1	2	3	④✕	5	4	4.46
10. How much skill (s)he shows in details of the drama work	1	2	3	④✕	5	4	4.26
11. How well (s)he cooperates with the teacher and other class-members	1	2	3	④✕	5	4	4.26
12. How deeply involved (s)he gets in the work	1	2	3	✕④	5	4	4.00
13. How hard (s)he tries	1	2	3	4✕	⑤	5	4.46

Scores

	VU	U	RI	I	VI	Teacher	Class Mean
14. How agreeable and well-mannered (s)he generally is	1	2	3	(4) x	5	4	4.26
15. How ready (s)he is to say or do something without teacher suggestion or direction	1	2	3	(4) x	5	4	4.21
16. How well (s)he can take a basic idea and develop it	1	2	3	4 x	(5)	5	4.33
17. How clearly and fluently (s)he can explain the way (s)he feels about things	1	2	3	(4) x	5	4	4.13

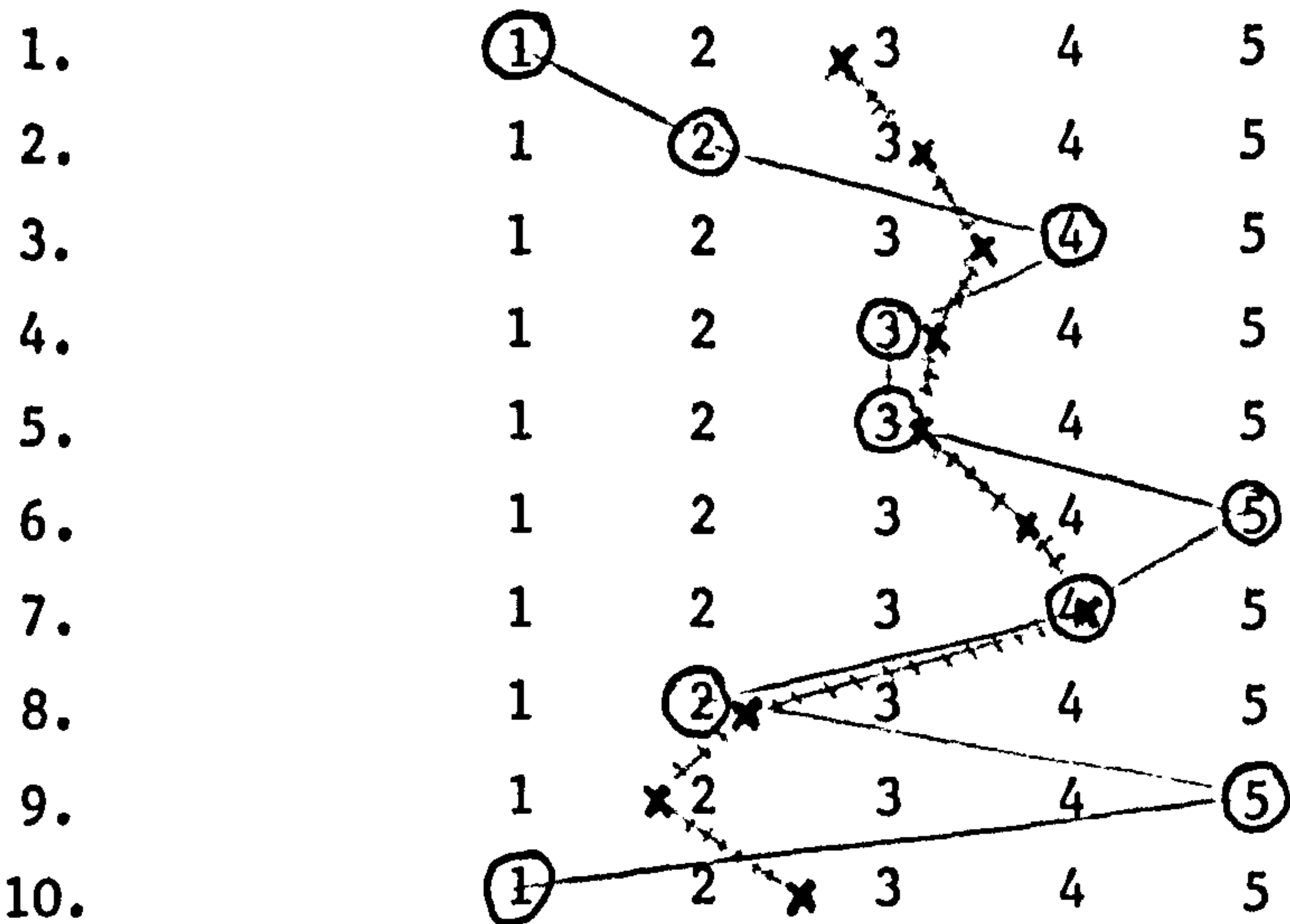
TEACHER 07 AND CLASS MEANS:

DRAMA AIMS

O—O = Teacher
X—X = Class Mean

- (1) = most important
- (2) = 2nd in importance
- (3) = 3rd in importance
- (4) = 4th in importance
- (5) = least important

		Score	
Item No.		Teacher	Class Mean
1.	Pupils realise the value of cooperation with other people	1	(2.76)
2.	Pupils can solve problems they meet	2	(3.15)
3.	Pupils think about things that happen to them	4	(3.50)
4.	Pupils better understand what it's like to be in someone else's shoes	3	(3.26)
5.	Pupils understand the kind of person they are	3	(3.14)
6.	Pupils are better able to perform in or produce plays	5	(3.69)
7.	Pupils can have an enjoyable time doing drama	4	(4.07)
8.	Pupils can feel they've achieved something worthwhile	2	(2.20)
9.	Pupils are less shy and more outgoing	5	(1.71)
10.	Pupils can realise their buried potential and talents	1	(2.53)



TEACHER 08:

TEACHING STYLE

Each teacher has his or her own unique teaching style. What follows is an attempt to discover what approaches you choose to emphasise in your work.

Each statement below describes an action or approach to drama teaching. Please circle the number which indicates how likely you would be to employ a particular action or approach in the course of a normal lesson.

1 = Very unlikely (VU); 2 = Unlikely (U); 3 = Possibly (P);
4 = Likely (L); 5 = Very Likely (VL)

	VU	U	P	L	VL
1. I accept and develop suggestions that my pupils make	1	2	3	4	⑤
2. I use direct and firm reprimand to check pupils who are damaging the lesson	1	2	③	4	5
3. I arrange things so that pupils take the initiative in the work	1	2	3	④	5
4. I emphasise oral work/language development	1	2	3	④	5
5. I ask my pupils questions that help them think about the work	1	2	3	4	⑤
6. I arrange work so that pupils interact directly with each other	1	2	3	4	⑤
7. I ask my pupils to follow directions that require some thought on their part	1	2	3	4	⑤
8. I accept any strong feelings my pupils may happen to show	1	2	3	④	5
9. I encourage my pupils by praising their responses	1	2	3	4	⑤
10. I try to actively involve all the pupils in the work	1	2	3	4	⑤

TEACHER 08:

ACTIVITIES A

Below are listed twenty activities used in drama classes at the secondary level. Indicate how frequently you use each activity with your pupils (in your selected class) by circling the appropriate number.

1 = Very rarely (VR); 2 = Occasionally (O); 3 = Regularly (R);
4 = Quite frequently (QF); 5 = Very frequently (VF)

	VR	O	R	QF	VF
1. Pupils play drama games	1	2	③	4	5
2. Pupils make their own films	①	2	3	4	5
3. Pupils do mime work	1	2	③	4	5
4. Pupils work from scripts they've written themselves	1	②	3	4	5
5. Pupils work from scripts written by some author	①	2	3	4	5
6. Pupils practise movement exercises	1	2	3	4	⑤
7. Pupils do movement that they decide on for themselves as they go along	1	2	3	④	5
8. Pupils do dance work	1	②	3	4	5
9. Pupils take something like a poem or story and act it out	①	2	3	4	5
10. Pupils practise sense exercises (looking, listening, etc. - real or imagined)	1	2	3	④	5
11. Pupils use drama to help them understand another subject (e.g., English)	1	2	3	4	⑤
12. Pupils make up a play of their own then tape-record it	①	2	3	4	5
13. Pupils discuss the drama work	1	2	3	4	⑤
14. Pupils act out scenes where they know in advance nothing of the characters or what is going to happen	1	2	3	4	⑤
15. Pupils act out scenes where they have in advance an outline of the characters and what is going to happen	1	②	3	4	5
16. After they've decided exactly on the personality of each character and what's going to happen, the pupils practise and rehearse the scene	1	2	③	4	5
17. Pupils do work based on music	1	②	3	4	5
18. Pupils do work that mainly concentrates on talking and language	1	2	③	4	5
19. After they've prepared and added some bits of movement, pupils read a play from their books	①	2	3	4	5
20. Pupils make up a play of their own, then have it video-taped so it's like a TV play	①	2	3	4	5

TEACHER 08:

ACTIVITIES B

The way a drama teacher organises his/her work depends, of course, on many factors. Thinking in general terms, however, about your selected class, list percentages under each of the four headings below to indicate something of the way you choose to operate in your drama lessons with the class.

(1)

IDEAS FOR THE WORK COME FROM:	%
Class	3
Teacher	7
Class and Teacher together	90
TOTAL	100%

(2)

PUPILS WORK AS:	%
Individuals	5
Pairs	10
Small groups	10
Whole class unit	75
TOTAL	100%

(3)

I USE THE TECHNIQUE:	%
Teacher in role	5
Teacher out of role	80
Teacher moving from in role to out of role	15
TOTAL	100%

(4)

THE PUPILS' WORK HAS:	%
No audience	85
Class audience only	14
Outside-Class audience	1
TOTAL	100%

CLASS OF TEACHER 08: (Mean Scores and Standard Deviations)

ATTITUDE

- 1 = I strong agree (SA)
2 = I agree (A)
3 = I'm undecided (U)
4 = I disagree (D)
5 = I strongly disagree (SD)

	1	2	3	4	5	Mean Score	Standard Deviation
1. It would probably be better in the long run if we did less drama work and more work on other subjects	1	2	3	4	5	2.30	(0.92)
2. Drama lessons don't really teach you anything important	1	2	3	4	5	2.16	(0.96)
3. In drama class you learn far more worthwhile things than just how to act	1	2	3	4	5	2.16	(0.94)
4. I have a lot more fun in drama than in any other subject	1	2	3	4	5	2.40	(1.15)
5. Drama makes it easier for me to explain the way I think and feel about things	1	2	3	4	5	2.60	(0.91)
6. We should have drama lessons more often than we do	1	2	3	4	5	2.48	(1.19)
7. I have never really learned anything from a drama lesson	1	2	3	4	5	1.80	(0.98)
8. Drama helps me understand much better how other people feel about things	1	2	3	4	5	2.53	(0.98)
9. The work we do in drama makes it easier for me to sort out my own ideas about right and wrong	1	2	3	4	5	2.44	(1.15)
10. I honestly don't believe drama does us any real good	1	2	3	4	5	2.12	(1.26)
11. Since starting drama I've begun to understand myself and my family a good bit better	1	2	3	4	5	3.26	(1.31)
12. Working in drama really helps you when you're trying to get across your personal ideas and feelings	1	2	3	4	5	2.26	(1.00)

							Mean Score	Standard Deviation
13. Drama class gives you a chance to experience situations you might someday experience in real life	1	2	3	4	5		1.96	(0.87)
14. I'm especially glad if I'm off school on a drama-lesson day	1	2	3	4	5		1.72	(1.10)
15. Drama helps me feel much more self-confident	1	2	3	4	5		2.00	(0.69)
16. At the end of a drama lesson I usually feel I've been doing some- thing worthwhile	1	2	3	4	5		2.00	(0.98)
17. Drama may be a good idea in the primary school but not in the secondary school	1	2	3	4	5		2.11	(1.17)
18. In drama you learn how to cooperate with the others in your group	1	2	3	4	5		1.96	(0.82)
19. Drama may be fun but it's not really making very good use of your school time	1	2	3	4	5		1.69	(0.78)
20. Drama makes it easier for me to get along with other people	1	2	3	4	5		1.92	(1.01)
TOTAL							57.895	(6.109)

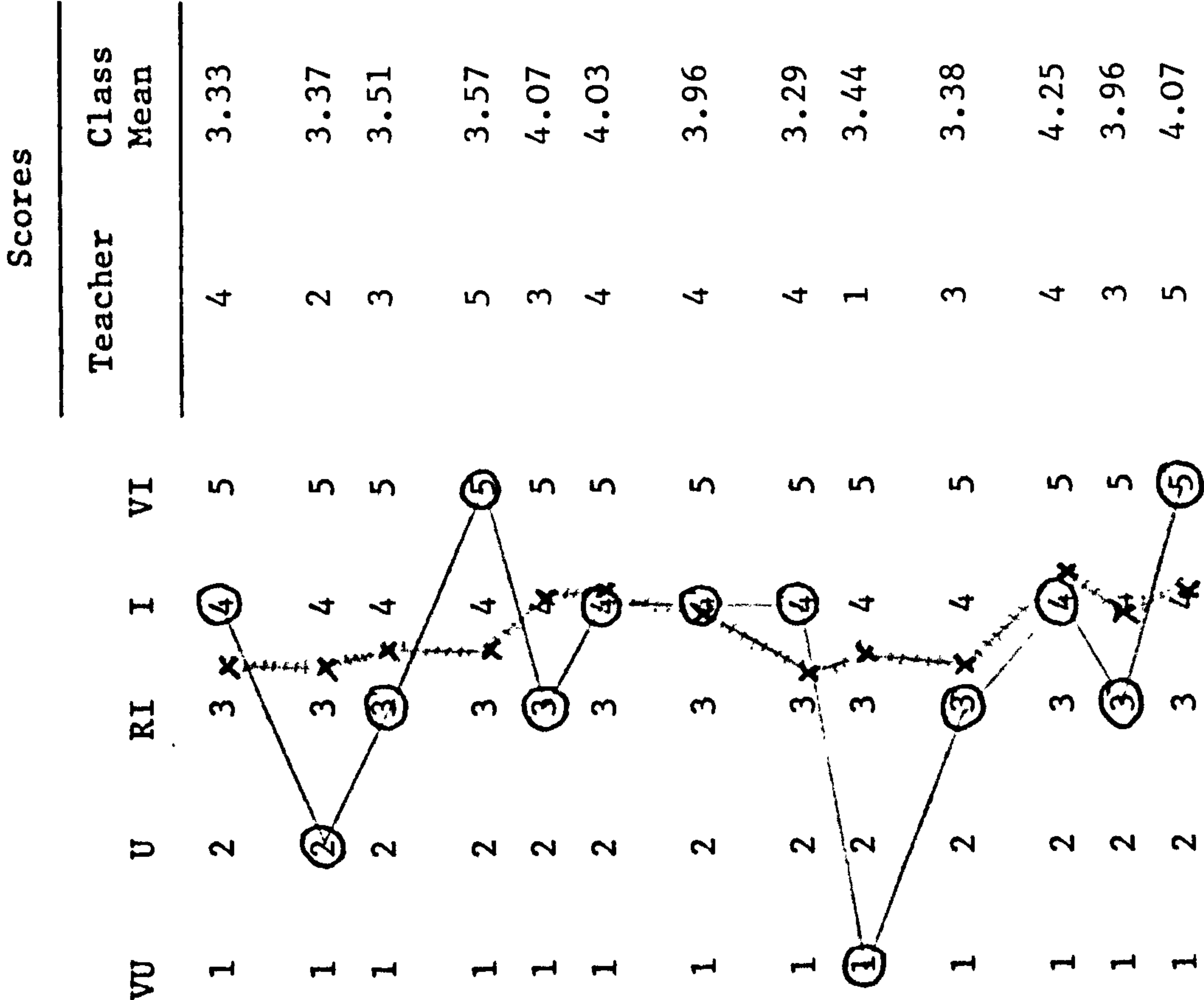
TEACHER O8 AND CLASS MEANS : EVALUATION CONCERNS

O—O = Teacher

X—X = Class Mean

1 = Very unimportant (VU); 2 = Unimportant (U); 3 = Reasonably Important (RI); 4 = Important (I);
5 = Very important (VI)

1. How willing a pupil is to exchange ideas with the rest of the class
2. How graceful (s)he is in the way (s)he stands and moves
3. What (s)he says about the work
4. How often (s)he is concerned about other people and not just him/herself
5. How self-confident (s)he is
6. How much (s)he seems to enjoy doing the work
7. How completely (s)he can concentrate on the drama work
8. How well (s)he can understand the ideas beneath the surface of what's said and done in drama
9. How regularly (s)he attends drama class
10. How much skill (s)he shows in details of the drama work
11. How well (s)he cooperates with the teacher and other class-members
12. How deeply involved (s)he gets in the work
13. How hard (s)he tries



Scores

	VU	U	RI	I	VI	Teacher	Class Mean
14. How agreeable and well-mannered (s)he generally is	1	②	3	4	5	2	3.70
15. How ready (s)he is to say or do something without teacher suggestion or direction	1	2	3	4	5	4	4.00
16. How well (s)he can take a basic idea and develop it	1	2	3	4	5	4	3.96
17. How clearly and fluently (s)he can explain the way (s)he feels about things	1	2	3	4	5	4	3.96

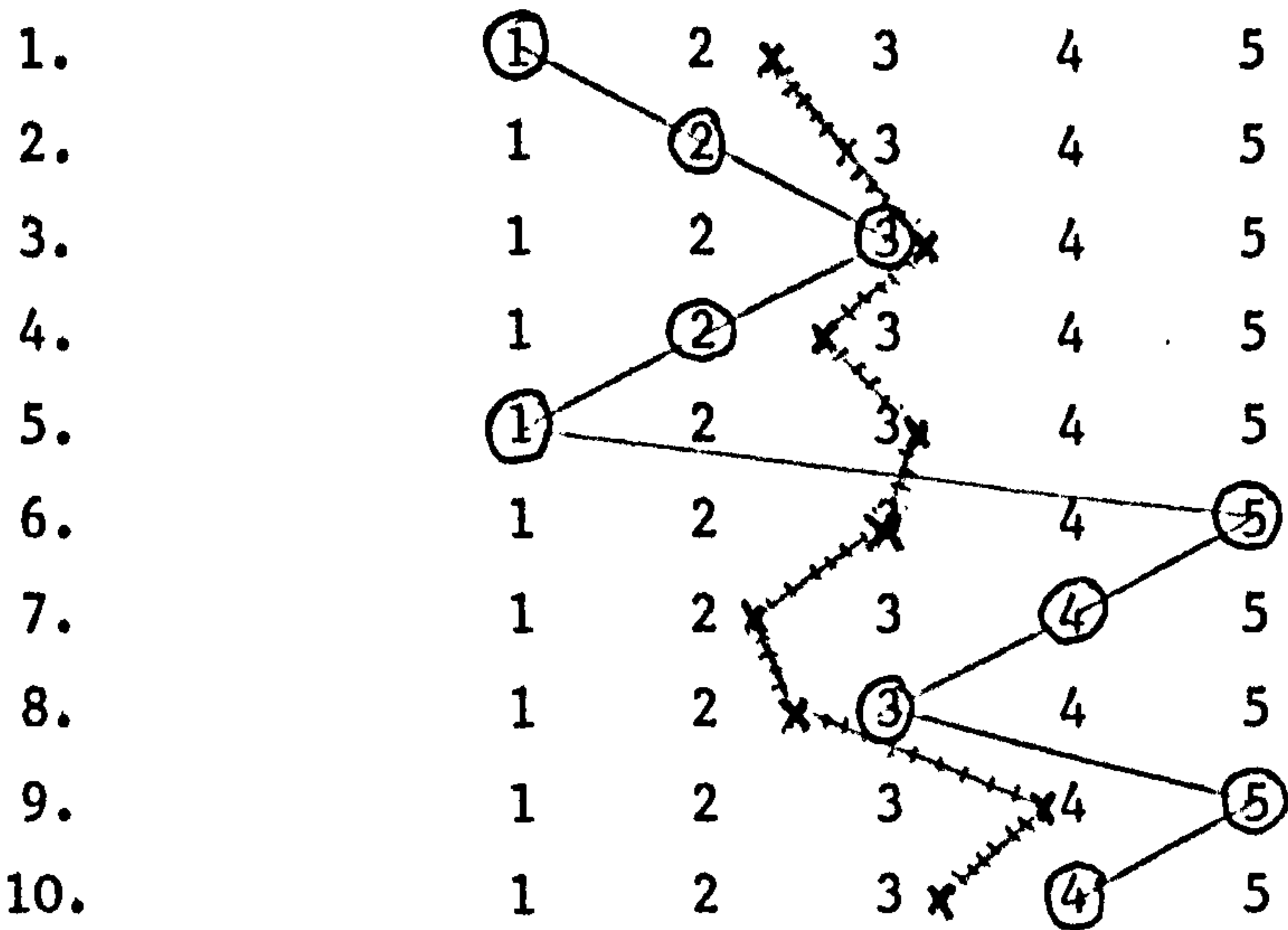
TEACHER 08 AND CLASS MEANS:

DRAMA AIMS

○—○ = Teacher
X---X = Class Mean

- (1) = most important
- (2) = 2nd in importance
- (3) = 3rd in importance
- (4) = 4th in importance
- (5) = least important

			Score	
Item No.		Teacher	Class Mean	
1.	Pupils realise the value of cooperation with other people	1	(2.34)	
2.	Pupils can solve problems they meet	2	(2.76)	
3.	Pupils think about things that happen to them	3	(3.15)	
4.	Pupils better understand what it's like to be in someone else's shoes	2	(2.63)	
5.	Pupils understand the kind of person they are	1	(3.18)	
6.	Pupils are better able to perform in or produce plays	5	(3.00)	
7.	Pupils can have an enjoyable time doing drama	4	(2.23)	
8.	Pupils can feel they've achieved something worthwhile	3	(2.55)	
9.	Pupils are less shy and more outgoing	5	(3.88)	
10.	Pupils can realise their buried potential and talents	4	(3.23)	



TEACHER 09:

TEACHING STYLE

Each teacher has his or her own unique teaching style. What follows is an attempt to discover what approaches you choose to emphasise in your work.

Each statement below describes an action or approach to drama teaching. Please circle the number which indicates how likely you would be to employ a particular action or approach in the course of a normal lesson.

1 = Very unlikely (VU); 2 = Unlikely (U); 3 = Possibly (P);
4 = Likely (L); 5 = Very Likely (VL)

	VU	U	P	L	VL
1. I accept and develop suggestions that my pupils make	1	2	3	4	(5)
2. I use direct and firm reprimand to check pupils who are damaging the lesson	1	2	3	4	(5)
3. I arrange things so that pupils take the initiative in the work	1	2	3	4	(5)
4. I emphasise oral work/language development	1	2	(3)	4	5
5. I ask my pupils questions that help them think about the work	1	2	3	4	(5)
6. I arrange work so that pupils interact directly with each other	1	2	3	4	(5)
7. I ask my pupils to follow directions that require some thought on their part	1	2	3	4	(5)
8. I accept any strong feelings my pupils may happen to show	1	2	3	(4)	5
9. I encourage my pupils by praising their responses	1	2	3	4	(5)
10. I try to actively involve all the pupils in the work	1	2	3	4	(5)

TEACHER 09:

ACTIVITIES A

Below are listed twenty activities used in drama classes at the secondary level. Indicate how frequently you use each activity with your pupils (in your selected class) by circling the appropriate number.

1 = Very rarely (VR); 2 = Occasionally (O); 3 = Regularly (R);
4 = Quite frequently (QF); 5 = Very frequently (VF)

	VR	O	R	QF	VF
1. Pupils play drama games	1	2	3	4	⑤
2. Pupils make their own films	①	2	3	4	5
3. Pupils do mime work	①	2	3	4	5
4. Pupils work from scripts they've written themselves	1	2	③	4	5
5. Pupils work from scripts written by some author	1	2	3	4	⑤
6. Pupils practise movement exercises	1	2	3	4	⑤
7. Pupils do movement that they decide on for themselves as they go along	1	2	3	4	⑤
8. Pupils do dance work	1	②	3	4	5
9. Pupils take something like a poem or story and act it out	1	2	③	4	5
10. Pupils practise sense exercises (looking, listening, etc. - real or imagined)	1	2	③	4	5
11. Pupils use drama to help them understand another subject (e.g., English)	1	2	③	4	5
12. Pupils make up a play of their own then tape-record it	①	2	3	4	5
13. Pupils discuss the drama work	1	2	3	4	⑤
14. Pupils act out scenes where they know in advance nothing of the characters or what is going to happen	1	2	3	4	⑤
15. Pupils act out scenes where they have in advance an outline of the characters and what is going to happen	1	2	3	4	⑤
16. After they've decided exactly on the personality of each character and what's going to happen, the pupils practise and rehearse the scene	1	2	3	④	5
17. Pupils do work based on music	1	2	3	④	5
18. Pupils do work that mainly concentrates on talking and language	1	2	3	④	5
19. After they've prepared and added some bits of movement, pupils read a play from their books	①	2	3	4	5
20. Pupils make up a play of their own, then have it video-taped so it's like a TV play	①	2	3	4	5

TEACHER 09:

ACTIVITIES B

The way a drama teacher organises his/her work depends, of course, on many factors. Thinking in general terms, however, about your selected class, list percentages under each of the four headings below to indicate something of the way you choose to operate in your drama lessons with the class.

(1)

IDEAS FOR THE WORK COME FROM:	%
Class	25
Teacher	50
Class and Teacher together	25
TOTAL	100%

(2)

PUPILS WORK AS:	%
Individuals	10
Pairs	20
Small groups	55
Whole class unit	15
TOTAL	100%

(3)

I USE THE TECHNIQUE:	%
Teacher in role	30
Teacher out of role	40
Teacher moving from in role to out of role	30
TOTAL	100%

(4)

THE PUPILS' WORK HAS:	%
No audience	60
Class audience only	40
Outside-Class audience	0
TOTAL	100%

CLASS OF TEACHER 09 : (Mean Scores and Standard Deviations)

ATTITUDE

- 1 = I strong agree (SA)
2 = I agree (A)
3 = I'm undecided (U)
4 = I disagree (D)
5 = I strongly disagree (SD)

		1	2	3	4	5	Mean Score	Standard Deviation
1.	It would probably be better in the long run if we did less drama work and more work on other subjects	1	1	2	3	4	5	1.42 (0.50)
2.	Drama lessons don't really teach you anything important	1	1	2	3	4	5	1.47 (0.77)
3.	In drama class you learn far more worthwhile things than just how to act	1	2	3	4	5	5	2.00 (0.74)
4.	I have a lot more fun in drama than in any other subject	1	2	3	4	5	5	2.31 (1.05)
5.	Drama makes it easier for me to explain the way I think and feel about things	1	2	3	4	5	5	2.10 (1.15)
6.	We should have drama lessons more often than we do	1	2	3	4	5	5	2.00 (0.94)
7.	I have never really learned anything from a drama lesson	1	1	2	3	4	5	1.47 (0.84)
8.	Drama helps me understand much better how other people feel about things	1	2	3	4	5	5	1.84 (0.68)
9.	The work we do in drama makes it easier for me to sort out my own ideas about right and wrong	1	2	3	4	5	5	1.94 (0.62)
10.	I honestly don't believe drama does us any real good	1	1	2	3	4	5	1.10 (0.31)
11.	Since starting drama I've begun to understand myself and my family a good bit better	1	2	3	4	5	5	2.42 (0.90)
12.	Working in drama really helps you when you're trying to get across your personal ideas and feelings	1	2	3	4	5	5	1.78 (0.53)

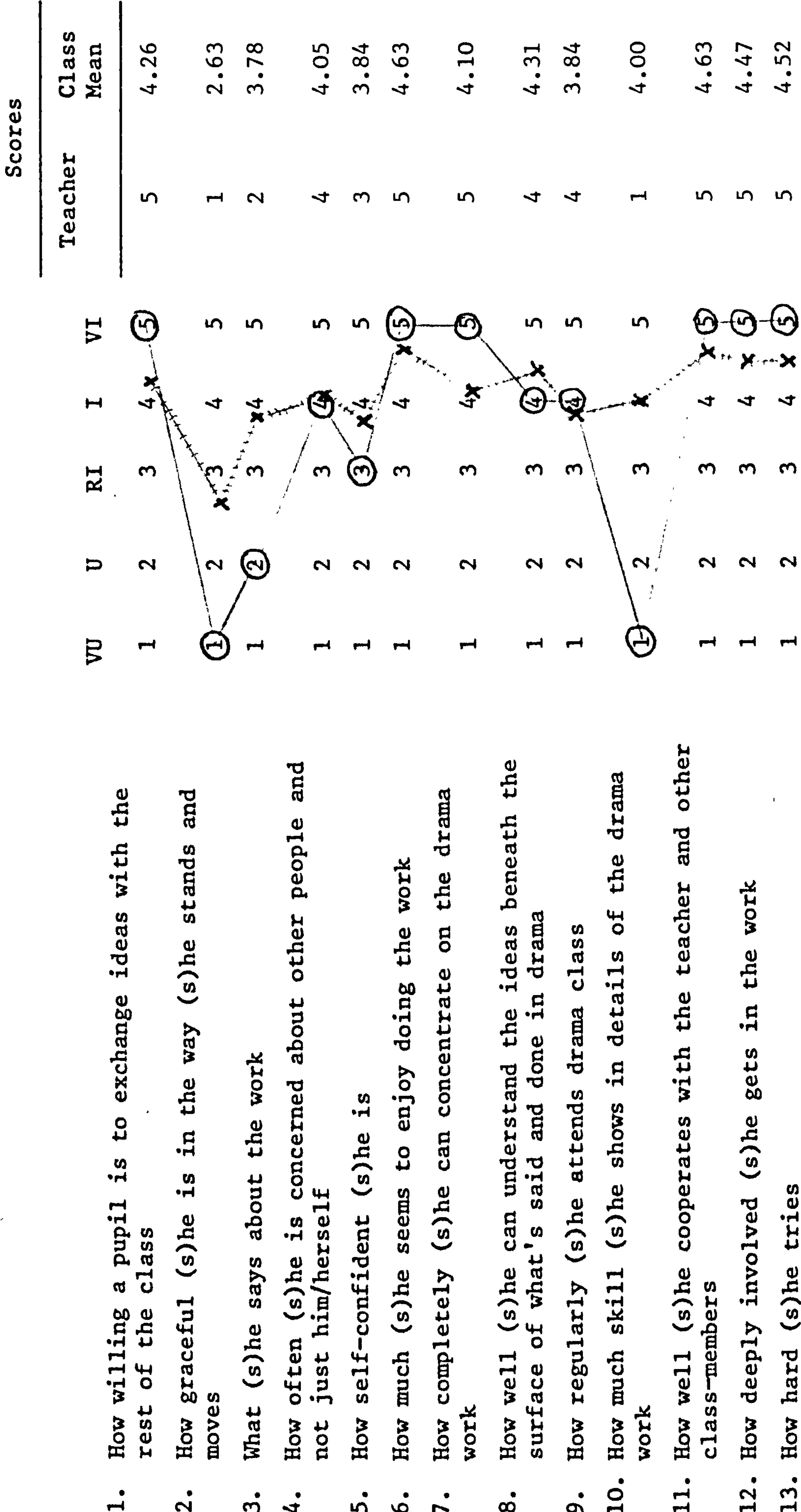
							Mean Score	Standard Deviation
13. Drama class gives you a chance to experience situations you might someday experience in real life	1	x 2	3	4	5		1.73	(0.56)
14. I'm especially glad if I'm off school on a drama-lesson day.	1	x 2	3	4	5		1.63	(1.16)
15. Drama helps me feel much more self-confident	1	x 2	3	4	5		1.52	(0.51)
16. At the end of a drama lesson I usually feel I've been doing some- thing worthwhile	1	x 2	3	4	5		1.89	(0.73)
17. Drama may be a good idea in the primary school but not in the secondary school	1	x 2	3	4	5		1.68	(0.82)
18. In drama you learn how to cooperate with the others in your group	1	x 2	3	4	5		1.63	(0.49)
19. Drama may be fun but it's not really making very good use of your school time	1	x 2	3	4	5		1.57	(0.60)
20. Drama makes it easier for me to get along with other people	1	x 2	3	4	5		1.68	(0.82)
TOTAL							56.526	(3.518)

TEACHER 09 AND CLASS MEANS : EVALUATION CONCERNS

O—O = Teacher

X---X = Class Mean

1 = Very unimportant (VU); 2 = Unimportant (U); 3 = Reasonably Important (RI); 4 = Important (I); 5 = Very important (VI)



Scores

	VU	U	RI	I	VI	Teacher	Class Mean
14. How agreeable and well-mannered (s)he generally is	1	2	③	4 x	5	3	4.26
15. How ready (s)he is to say or do something without teacher suggestion or direction	1	2	3	4	⑤	5	4.52
16. How well (s)he can take a basic idea and develop it	1	2	3	4	⑤	5	4.47
17. How clearly and fluently (s)he can explain the way (s)he feels about things	①	2	3	4 x	5	1	4.26

TEACHER 09 AND CLASS MEANS:

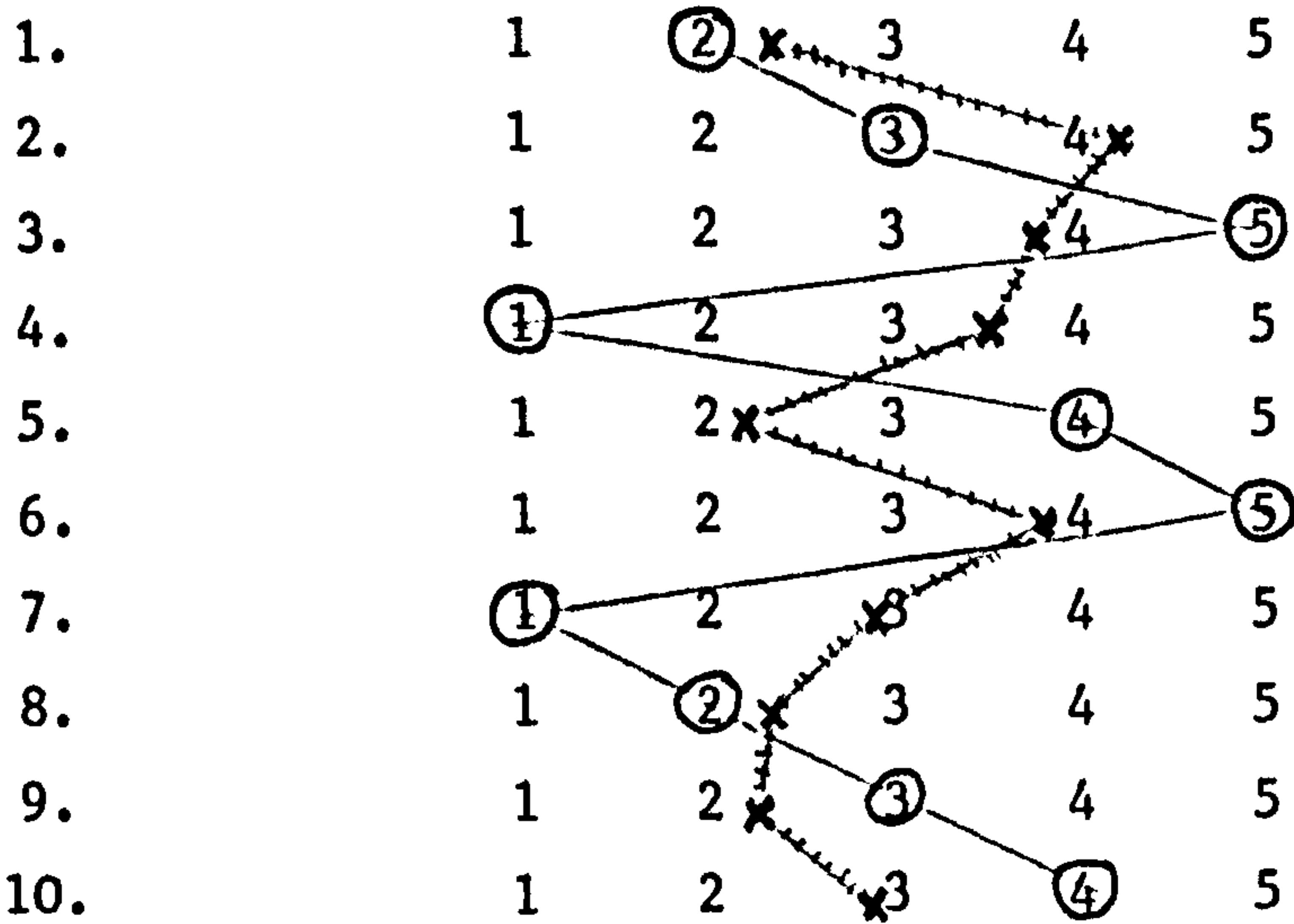
DRAMA AIMS

○—○= Teacher

X↔X= Class Mean

- (1) = most important
- (2) = 2nd in importance
- (3) = 3rd in importance
- (4) = 4th in importance
- (5) = least important

		Score	
Item No.		Teacher	Class Mean
1.	Pupils realise the value of cooperation with other people	2	(2.35)
2.	Pupils can solve problems they meet	3	(4.17)
3.	Pupils think about things that happen to them	5	(3.70)
4.	Pupils better understand what it's like to be in someone else's shoes	1	(3.52)
5.	Pupils understand the kind of person they are	4	(2.11)
6.	Pupils are better able to perform in or produce plays	5	(3.72)
7.	Pupils can have an enjoyable time doing drama	1	(2.88)
8.	Pupils can feel they've achieved something worthwhile	2	(2.38)
9.	Pupils are less shy and more outgoing	3	(2.27)
10.	Pupils can realise their buried potential and talents	4	(2.94)



TEACHER 10:

TEACHING STYLE

Each teacher has his or her own unique teaching style. What follows is an attempt to discover what approaches you choose to emphasise in your work.

Each statement below describes an action or approach to drama teaching. Please circle the number which indicates how likely you would be to employ a particular action or approach in the course of a normal lesson.

1 = Very unlikely (VU); 2 = Unlikely (U); 3 = Possibly (P);
4 = Likely (L); 5 = Very Likely (VL)

	VU	U	P	L	VL
1. I accept and develop suggestions that my pupils make	1	2	3	4	⑤
2. I use direct and firm reprimand to check pupils who are damaging the lesson	1	2	3	4	⑤
3. I arrange things so that pupils take the initiative in the work	1	2	3	4	⑤
4. I emphasise oral work/language development	1	2	3	④	5
5. I ask my pupils questions that help them think about the work	1	2	③	4	5
6. I arrange work so that pupils interact directly with each other	1	2	3	4	⑤
7. I ask my pupils to follow directions that require some thought on their part	1	2	3	4	⑤
8. I accept any strong feelings my pupils may happen to show	1	2	3	④	5
9. I encourage my pupils by praising their responses	1	2	3	4	⑤
10. I try to actively involve all the pupils in the work	1	2	3	4	⑤

TEACHER 10:

ACTIVITIES A

Below are listed twenty activities used in drama classes at the secondary level. Indicate how frequently you use each activity with your pupils (in your selected class) by circling the appropriate number.

1 = Very rarely (VR); 2 = Occasionally (O); 3 = Regularly (R);
4 = Quite frequently (QF); 5 = Very frequently (VF)

	VR	O	R	QF	VF
1. Pupils play drama games	1	2	3	4	⑤
2. Pupils make their own films	1	②	3	4	5
3. Pupils do mime work	1	2	3	4	⑤
4. Pupils work from scripts they've written themselves	1	②	3	4	5
5. Pupils work from scripts written by some author	①	2	3	4	5
6. Pupils practise movement exercises	1	2	3	4	⑤
7. Pupils do movement that they decide on for themselves as they go along	1	2	3	4	⑤
8. Pupils do dance work	①	2	3	4	5
9. Pupils take something like a poem or story and act it out	1	②	3	4	5
10. Pupils practise sense exercises (looking, listening, etc. - real or imagined)	1	2	3	4	⑤
11. Pupils use drama to help them understand another subject (e.g., English)	1	②	3	4	5
12. Pupils make up a play of their own then tape-record it	1	②	3	4	5
13. Pupils discuss the drama work	1	2	3	④	5
14. Pupils act out scenes where they know in advance nothing of the characters or what is going to happen	1	2	3	④	5
15. Pupils act out scenes where they have in advance an outline of the characters and what is going to happen	1	2	3	4	⑤
16. After they've decided exactly on the personality of each character and what's going to happen, the pupils practise and rehearse the scene	1	2	3	4	⑤
17. Pupils do work based on music	1	②	3	4	5
18. Pupils do work that mainly concentrates on talking and language	1	2	3	④	5
19. After they've prepared and added some bits of movement, pupils read a play from their books	①	2	3	4	5
20. Pupils make up a play of their own, then have it video-taped so it's like a TV play	①	2	3	4	5

TEACHER 10:

ACTIVITIES B

The way a drama teacher organises his/her work depends, of course, on many factors. Thinking in general terms, however, about your selected class, list percentages under each of the four headings below to indicate something of the way you choose to operate in your drama lessons with the class.

(1)

IDEAS FOR THE WORK COME FROM:	%
Class	25
Teacher	50
Class and Teacher together	25
TOTAL	100%

(2)

PUPILS WORK AS:	%
Individuals	30
Pairs	30
Small groups	30
Whole class unit	10
TOTAL	100%

(3)

I USE THE TECHNIQUE:	%
Teacher in role	80
Teacher out of role	10
Teacher moving from in role to out of role	10
TOTAL	100%

(4)

THE PUPILS' WORK HAS:	%
No audience	50
Class audience only	40
Outside-Class audience	10
TOTAL	100%

CLASS OF TEACHER 10: (Mean Scores and Standard Deviations)

ATTITUDE

- 1 = I strong agree (SA)
2 = I agree (A)
3 = I'm undecided (U)
4 = I disagree (D)
5 = I strongly disagree (SD)

		1	2	x	3	4	5	Mean Score	Standard Deviation
1.	It would probably be better in the long run if we did less drama work and more work on other subjects	1	2	x	3	4	5	2.41	(1.27)
2.	Drama lessons don't really teach you anything important	1	2	x	3	4	5	1.88	(1.40)
3.	In drama class you learn far more worthwhile things than just how to act	1	2	x	3	4	5	2.00	(0.70)
4.	I have a lot more fun in drama than in any other subject	1	2	x	3	4	5	2.05	(0.82)
5.	Drama makes it easier for me to explain the way I think and feel about things	1	2	x	3	4	5	2.64	(1.27)
6.	We should have drama lessons more often than we do	1	2	x	3	4	5	2.29	(1.21)
7.	I have never really learned anything from a drama lesson	1	2	x	3	4	5	1.88	(1.05)
8.	Drama helps me understand much better how other people feel about things	1	2	x	3	4	5	2.00	(1.11)
9.	The work we do in drama makes it easier for me to sort out my own ideas about right and wrong	1	2	x	3	4	5	2.29	(1.26)
10.	I honestly don't believe drama does us any real good	1	2	x	3	4	5	2.23	(1.43)
11.	Since starting drama I've begun to understand myself and my family a good bit better	1	2	x	3	4	5	2.82	(1.46)
12.	Working in drama really helps you when you're trying to get across your personal ideas and feelings	1	2	x	3	4	5	2.41	(1.17)

								Mean Score	Standard Deviation
13. Drama class gives you a chance to experience situations you might someday experience in real life	1	x2	3	4	5			1.76	(0.56)
14. I'm especially glad if I'm off school on a drama-lesson day	1	x2	3	4	5			1.47	(1.06)
15. Drama helps me feel much more self-confident	1	2	x3	4	5			2.52	(1.50)
16. At the end of a drama lesson I usually feel I've been doing some- thing worthwhile	1	2	x3	4	5			2.70	(1.44)
17. Drama may be a good idea in the primary school but not in the secondary school	1	2	x3	4	5			2.17	(1.23)
18. In drama you learn how to cooperate with the others in your group	1	x2	3	4	5			1.70	(1.16)
19. Drama may be fun but it's not really making very good use of your school time	1	x2	3	4	5			1.94	(1.34)
20. Drama makes it easier for me to get along with other people	1	x2	3	4	5			1.88	(1.31)
TOTAL									57.118 (8.223)

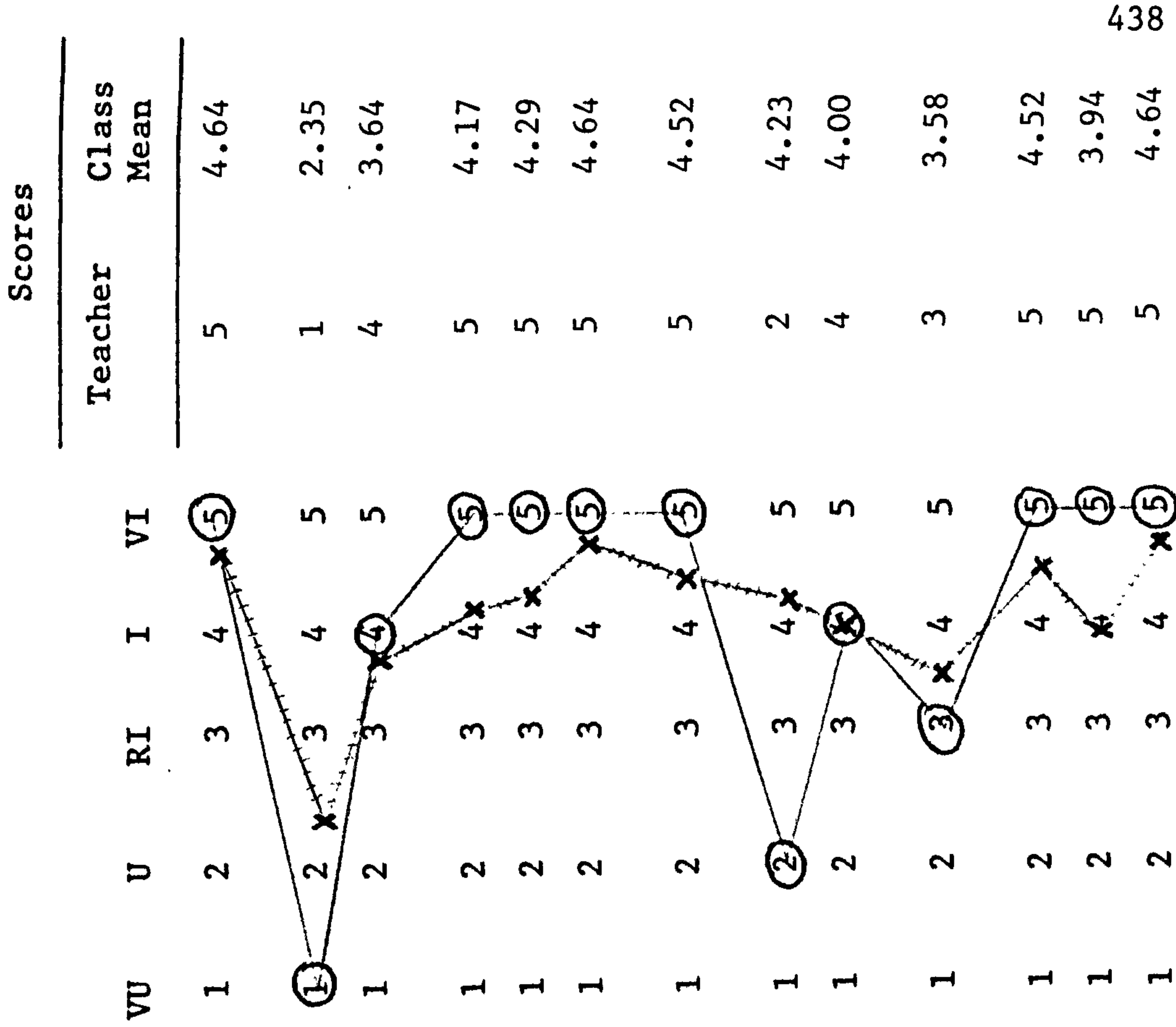
TEACHER 10 AND CLASS MEANS : EVALUATION CONCERNS

○—○ = Teacher

✕✕✕✕ = Class Mean

1 = Very unimportant (VU); 2 = Unimportant (U); 3 = Reasonably Important (RI); 4 = Important (I); 5 = Very important (VI)

- 1. How willing a pupil is to exchange ideas with the rest of the class
- 2. How graceful (s)he is in the way (s)he stands and moves
- 3. What (s)he says about the work
- 4. How often (s)he is concerned about other people and not just him/herself
- 5. How self-confident (s)he is
- 6. How much (s)he seems to enjoy doing the work
- 7. How completely (s)he can concentrate on the drama work
- 8. How well (s)he can understand the ideas beneath the surface of what's said and done in drama
- 9. How regularly (s)he attends drama class
- 10. How much skill (s)he shows in details of the drama work
- 11. How well (s)he cooperates with the teacher and other class-members
- 12. How deeply involved (s)he gets in the work
- 13. How hard (s)he tries



Scores

	VU	U	RI	I	VI	Teacher	Class Mean
14. How agreeable and well-mannered (s)he generally is	1	2	3	4	5	4	4.00
15. How ready (s)he is to say or do something without teacher suggestion or direction	1	2	3	4	5	5	4.05
16. How well (s)he can take a basic idea and develop it	1	2	3	4	5	5	4.29
17. How clearly and fluently (s)he can explain the way (s)he feels about things	1	2	3	4	5	3	3.88

TEACHER 10 AND CLASS MEANS:

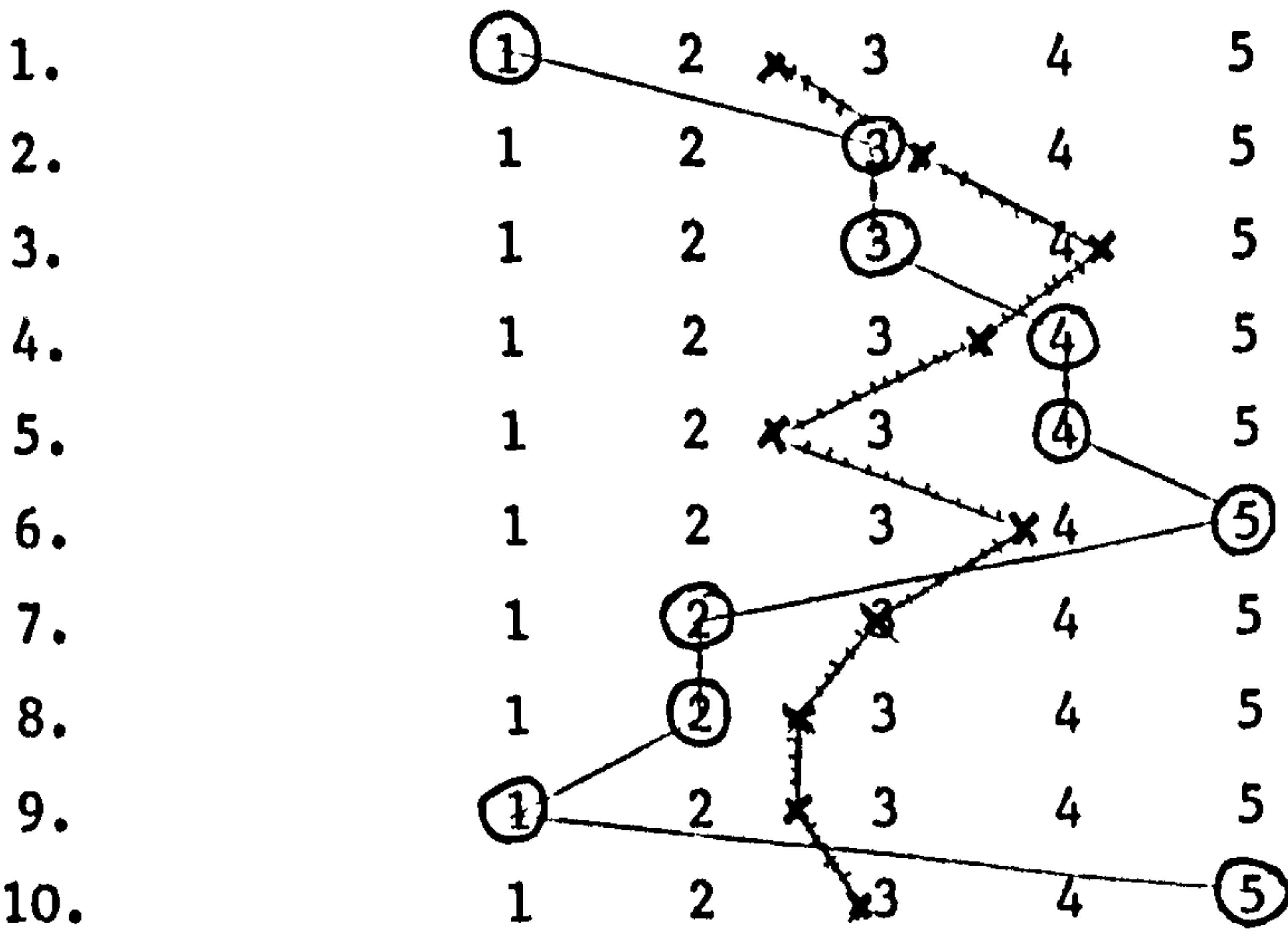
DRAMA AIMS

○-○ = Teacher

✕✕✕ = Class Mean

- (1) = most important
- (2) = 2nd in importance
- (3) = 3rd in importance
- (4) = 4th in importance
- (5) = least important

		Score	
Item No.		Teacher	Class Mean
1.	Pupils realise the value of cooperation with other people	1	(2.41)
2.	Pupils can solve problems they meet	3	(3.11)
3.	Pupils think about things that happen to them	3	(4.11)
4.	Pupils better understand what it's like to be in someone else's shoes	4	(3.52)
5.	Pupils understand the kind of person they are	4	(2.35)
6.	Pupils are better able to perform in or produce plays	5	(3.76)
7.	Pupils can have an enjoyable time doing drama	2	(3.00)
8.	Pupils can feel they've achieved something worthwhile	2	(2.52)
9.	Pupils are less shy and more outgoing	1	(2.52)
10.	Pupils can realise their buried potential and talents	5	(2.88)



TEACHER 11:

TEACHING STYLE

Each teacher has his or her own unique teaching style. What follows is an attempt to discover what approaches you choose to emphasise in your work.

Each statement below describes an action or approach to drama teaching. Please circle the number which indicates how likely you would be to employ a particular action or approach in the course of a normal lesson.

1 = Very unlikely (VU); 2 = Unlikely (U); 3 = Possibly (P);
4 = Likely (L); 5 = Very Likely (VL)

	VU	U	P	L	VL
1. I accept and develop suggestions that my pupils make	1	2	3	4	⑤
2. I use direct and firm reprimand to check pupils who are damaging the lesson	1	2	3	4	⑤
3. I arrange things so that pupils take the initiative in the work	1	2	③	4	5
4. I emphasise oral work/language development	1	②	3	4	5
5. I ask my pupils questions that help them think about the work	1	2	3	4	⑤
6. I arrange work so that pupils interact directly with each other	1	2	3	④	5
7. I ask my pupils to follow directions that require some thought on their part	1	2	③	4	5
8. I accept any strong feelings my pupils may happen to show	1	2	3	④	5
9. I encourage my pupils by praising their responses	1	2	③	4	5
10. I try to actively involve all the pupils in the work	1	2	3	4	⑤

TEACHER 11:

ACTIVITIES A

Below are listed twenty activities used in drama classes at the secondary level. Indicate how frequently you use each activity with your pupils (in your selected class) by circling the appropriate number.

1 = Very rarely (VR); 2 = Occasionally (O); 3 = Regularly (R);
4 = Quite frequently (QF); 5 = Very frequently (VF)

	VR	O	R	QF	VF
1. Pupils play drama games	1	②	3	4	5
2. Pupils make their own films	①	2	3	4	5
3. Pupils do mime work	1	②	3	4	5
4. Pupils work from scripts they've written themselves	①	2	3	4	5
5. Pupils work from scripts written by some author	①	2	3	4	5
6. Pupils practise movement exercises	1	2	3	4	⑤
7. Pupils do movement that they decide on for themselves as they go along	1	②	3	4	5
8. Pupils do dance work	1	2	③	4	5
9. Pupils take something like a poem or story and act it out	1	②	3	4	5
10. Pupils practise sense exercises (looking, listening, etc. - real or imagined)	1	2	3	4	⑤
11. Pupils use drama to help them understand another subject (e.g., English)	1	2	3	④	5
12. Pupils make up a play of their own then tape-record it	①	2	3	4	5
13. Pupils discuss the drama work	1	2	③	4	5
14. Pupils act out scenes where they know in advance nothing of the characters or what is going to happen	①	2	3	4	5
15. Pupils act out scenes where they have in advance an outline of the characters and what is going to happen	1	2	③	4	5
16. After they've decided exactly on the personality of each character and what's going to happen, the pupils practise and rehearse the scene	1	2	3	4	⑤
17. Pupils do work based on music	1	2	3	4	⑤
18. Pupils do work that mainly concentrates on talking and language	①	2	3	4	5
19. After they've prepared and added some bits of movement, pupils read a play from their books	①	2	3	4	5
20. Pupils make up a play of their own, then have it video-taped so it's like a TV play	①	2	3	4	5

TEACHER 11:

ACTIVITIES B

The way a drama teacher organises his/her work depends, of course, on many factors. Thinking in general terms, however, about your selected class, list percentages under each of the four headings below to indicate something of the way you choose to operate in your drama lessons with the class.

(1)

IDEAS FOR THE WORK COME FROM:	%
Class	40
Teacher	60
Class and Teacher together	
TOTAL	100%

(2)

PUPILS WORK AS:	%
Individuals	25
Pairs	25
Small groups	25
Whole class unit	25
TOTAL	100%

(3)

I USE THE TECHNIQUE:	%
Teacher in role	
Teacher out of role	100
Teacher moving from in role to out of role	
TOTAL	100%

(4)

THE PUPILS' WORK HAS:	%
No audience	
Class audience only	90
Outside-Class audience	10
TOTAL	100%

CLASS OF TEACHER 11: (Mean Scores and Standard Deviations)

ATTITUDE

- 1 = I strong agree (SA)
2 = I agree (A)
3 = I'm undecided (U)
4 = I disagree (D)
5 = I strongly disagree (SD)

		1	2	3	4	5	Mean Score	Standard Deviation
1.	It would probably be better in the long run if we did less drama work and more work on other subjects	1	2	3	4	5	2.12	(0.96)
2.	Drama lessons don't really teach you anything important	1	2	3	4	5	1.84	(0.93)
3.	In drama class you learn far more worthwhile things than just how to act	1	2	3	4	5	2.45	(1.00)
4.	I have a lot more fun in drama than in any other subject	1	2	3	4	5	2.12	(1.38)
5.	Drama makes it easier for me to explain the way I think and feel about things	1	2	3	4	5	2.43	(0.98)
6.	We should have drama lessons more often than we do	1	2	3	4	5	2.05	(1.12)
7.	I have never really learned anything from a drama lesson	1	2	3	4	5	1.67	(0.87)
8.	Drama helps me understand much better how other people feel about things	1	2	3	4	5	2.32	(1.12)
9.	The work we do in drama makes it easier for me to sort out my own ideas about right and wrong	1	2	3	4	5	2.54	(1.12)
10.	I honestly don't believe drama does us any real good	1	2	3	4	5	1.50	(0.78)
11.	Since starting drama I've begun to understand myself and my family a good bit better	1	2	3	4	5	3.14	(1.37)
12.	Working in drama really helps you when you're trying to get across your personal ideas and feelings	1	2	3	4	5	2.44	(1.28)

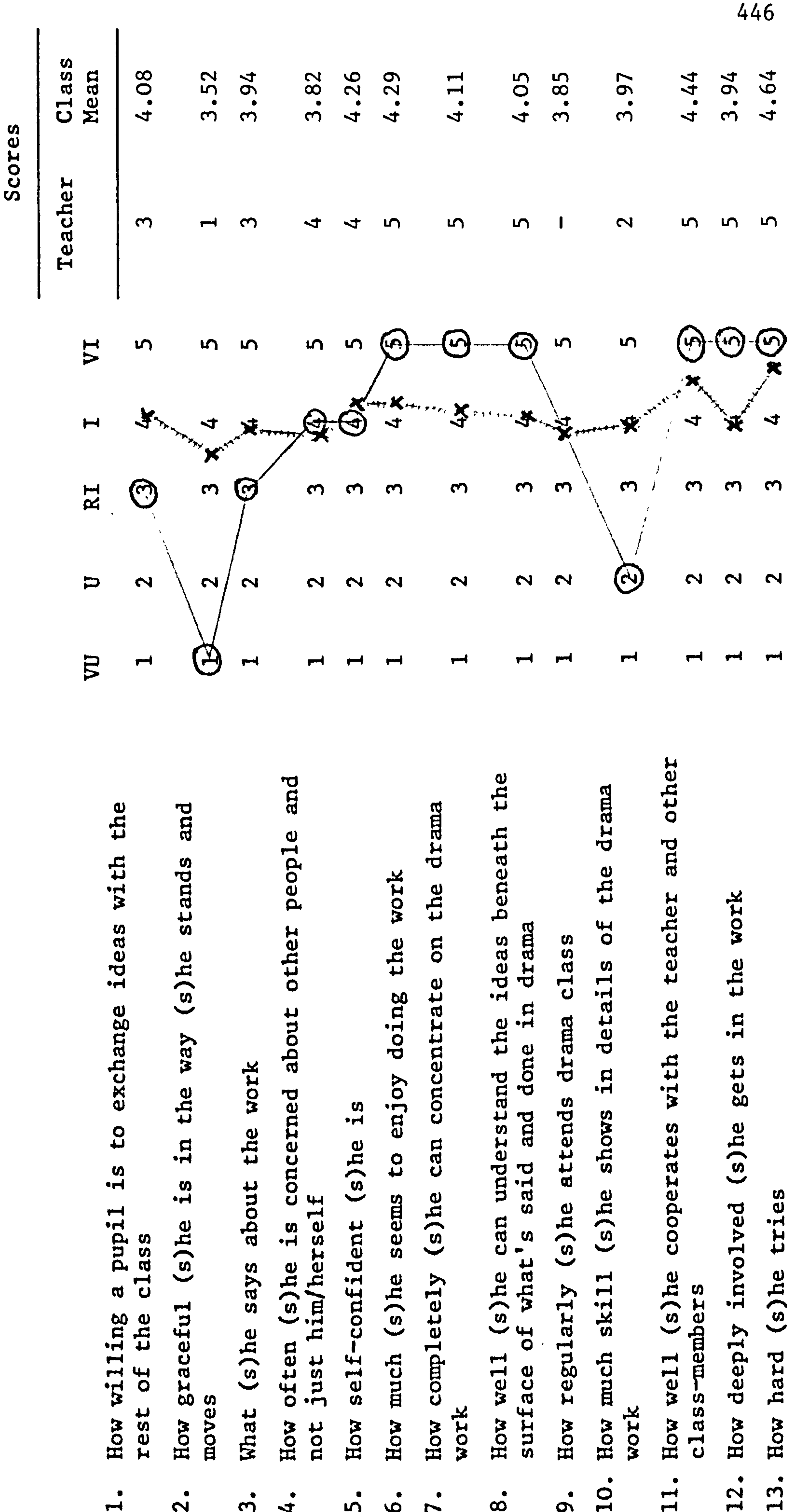
						Mean Score	Standard Deviation
13. Drama class gives you a chance to experience situations you might someday experience in real life	1	2*	3	4	5	2.20	(1.12)
14. I'm especially glad if I'm off school on a drama-lesson day	1	x 2	3	4	5	1.38	(0.77)
15. Drama helps me feel much more self-confident	1	2	x 3	4	5	2.67	(1.43)
16. At the end of a drama lesson I usually feel I've been doing some- thing worthwhile	1	2*	3	4	5	2.05	(0.95)
17. Drama may be a good idea in the primary school but not in the secondary school	1	x 2	3	4	5	1.55	(0.74)
18. In drama you learn how to cooperate with the others in your group	1	2*	3	4	5	2.05	(0.73)
19. Drama may be fun but it's not really making very good use of your school time	1	x 2	3	4	5	1.70	(0.87)
20. Drama makes it easier for me to get along with other people	1	2*	3	4	5	2.14	(0.95)
TOTAL						61.129	(7.455)

TEACHER 11 AND CLASS MEANS : EVALUATION CONCERNS

○—○ = Teacher

✕---✕ = Class Mean

1 = Very unimportant (VU); 2 = Unimportant (U); 3 = Reasonably Important (RI); 4 = Important (I); 5 = Very important (VI)



Scores

	VU	U	RI	I	VI	Teacher	Class Mean
14. How agreeable and well-mannered (s)he generally is	①	2	3	4	5	1	4.05
15. How ready (s)he is to say or do something without teacher suggestion or direction	1	2	3	4	⑤	5	4.20
16. How well (s)he can take a basic idea and develop it	1	2	3	4	⑤	5	4.08
17. How clearly and fluently (s)he can explain the way (s)he feels about things	1	2	③	4	5	3	4.44

TEACHER 11 AND CLASS MEANS:

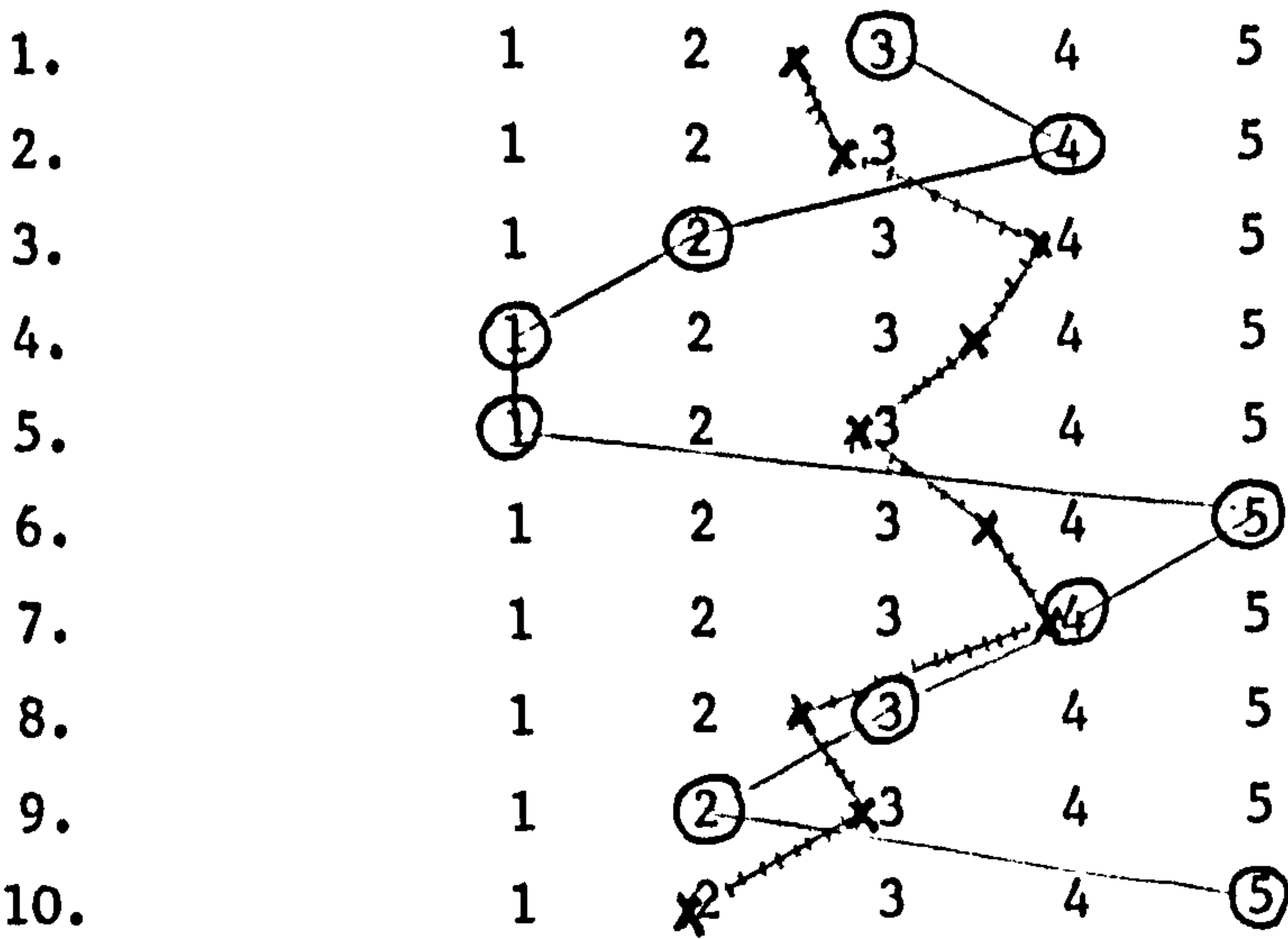
DRAMA AIMS

○—○ = Teacher

✕↔✕ = Class Mean

- (1) = most important
- (2) = 2nd in importance
- (3) = 3rd in importance
- (4) = 4th in importance
- (5) = least important

		Score	
Item No.		Teacher	Class Mean
1.	Pupils realise the value of cooperation with other people	3	(2.47)
2.	Pupils can solve problems they meet	4	(2.73)
3.	Pupils think about things that happen to them	2	(3.88)
4.	Pupils better understand what it's like to be in someone else's shoes	1	(3.42)
5.	Pupils understand the kind of person they are	1	(2.85)
6.	Pupils are better able to perform in or produce plays	5	(3.45)
7.	Pupils can have an enjoyable time doing drama	4	(3.88)
8.	Pupils can feel they've achieved something worthwhile	3	(2.51)
9.	Pupils are less shy and more outgoing	2	(2.84)
10.	Pupils can realise their buried potential and talents	5	(1.97)



TEACHER 12:

TEACHING STYLE

Each teacher has his or her own unique teaching style. What follows is an attempt to discover what approaches you choose to emphasise in your work.

Each statement below describes an action or approach to drama teaching. Please circle the number which indicates how likely you would be to employ a particular action or approach in the course of a normal lesson.

1 = Very unlikely (VU); 2 = Unlikely (U); 3 = Possibly (P);
4 = Likely (L); 5 = Very Likely (VL)

	VU	U	P	L	VL
1. I accept and develop suggestions that my pupils make	1	2	3	(4)	5
2. I use direct and firm reprimand to check pupils who are damaging the lesson	1	2	3	4	(5)
3. I arrange things so that pupils take the initiative in the work	1	2	3	4	(5)
4. I emphasise oral work/language development	1	2	3	4	(5)
5. I ask my pupils questions that help them think about the work	1	2	3	4	(5)
6. I arrange work so that pupils interact directly with each other	1	2	3	4	(5)
7. I ask my pupils to follow directions that require some thought on their part	1	2	3	(4)	5
8. I accept any strong feelings my pupils may happen to show	1	2	3	4	(5)
9. I encourage my pupils by praising their responses	1	2	3	4	(5)
10. I try to actively involve all the pupils in the work	1	2	3	4	(5)

TEACHER 12:

ACTIVITIES A

Below are listed twenty activities used in drama classes at the secondary level. Indicate how frequently you use each activity with your pupils (in your selected class) by circling the appropriate number.

1 = Very rarely (VR); 2 = Occasionally (O); 3 = Regularly (R);
4 = Quite frequently (QF); 5 = Very frequently (VF)

	VR	O	R	QF	VF
1. Pupils play drama games	1	②	3	4	5
2. Pupils make their own films	①	2	3	4	5
3. Pupils do mime work	1	②	3	4	5
4. Pupils work from scripts they've written themselves	1	②	3	4	5
5. Pupils work from scripts written by some author	①	2	3	4	5
6. Pupils practise movement exercises	1	②	3	4	5
7. Pupils do movement that they decide on for themselves as they go along	1	2	3	④	5
8. Pupils do dance work	①	2	3	4	5
9. Pupils take something like a poem or story and act it out	1	②	3	4	5
10. Pupils practise sense exercises (looking, listening, etc. - real or imagined)	1	②	3	4	5
11. Pupils use drama to help them understand another subject (e.g., English)	1	②	3	4	5
12. Pupils make up a play of their own then tape-record it	1	②	3	4	5
13. Pupils discuss the drama work	1	2	3	④	5
14. Pupils act out scenes where they know in advance nothing of the characters or what is going to happen	1	2	3	④	5
15. Pupils act out scenes where they have in advance an outline of the characters and what is going to happen	1	2	3	④	5
16. After they've decided exactly on the personality of each character and what's going to happen, the pupils practise and rehearse the scene	1	2	3	4	⑤
17. Pupils do work based on music	1	②	3	4	5
18. Pupils do work that mainly concentrates on talking and language	1	2	3	4	⑤
19. After they've prepared and added some bits of movement, pupils read a play from their books	1	②	3	4	5
20. Pupils make up a play of their own, then have it video-taped so it's like a TV play	①	2	3	4	5

TEACHER 12:

ACTIVITIES B

The way a drama teacher organises his/her work depends, of course, on many factors. Thinking in general terms, however, about your selected class, list percentages under each of the four headings below to indicate something of the way you choose to operate in your drama lessons with the class.

(1)

IDEAS FOR THE WORK COME FROM:	%
Class	10
Teacher	80
Class and Teacher together	10
TOTAL	100%

(2)

PUPILS WORK AS:	%
Individuals	5
Pairs	15
Small groups	75
Whole class unit	5
TOTAL	100%

(3)

I USE THE TECHNIQUE:	%
Teacher in role	10
Teacher out of role	80
Teacher moving from in role to out of role	10
TOTAL	100%

(4)

THE PUPILS' WORK HAS:	%
No audience	40
Class audience only	60
Outside-Class audience	0
TOTAL	100%

CLASS OF TEACHER 12: (Mean Scores and Standard Deviations)

ATTITUDE

- 1 = I strong agree (SA)
2 = I agree (A)
3 = I'm undecided (U)
4 = I disagree (D)
5 = I strongly disagree (SD)

		1	2	x	3	4	5	Mean Score	Standard Deviation
1.	It would probably be better in the long run if we did less drama work and more work on other subjects	1	2	x	3	4	5	2.57	(0.99)
2.	Drama lessons don't really teach you anything important	1	2	x	3	4	5	2.14	(1.04)
3.	In drama class you learn far more worthwhile things than just how to act	1	2	x	3	4	5	2.53	(0.88)
4.	I have a lot more fun in drama than in any other subject	1	2	x	3	4	5	2.53	(1.07)
5.	Drama makes it easier for me to explain the way I think and feel about things	1	2	x	3	4	5	2.50	(1.03)
6.	We should have drama lessons more often than we do	1	2	3	x	4	5	3.25	(1.04)
7.	I have never really learned anything from a drama lesson	1	x	2	3	4	5	1.75	(0.44)
8.	Drama helps me understand much better how other people feel about things	1	2	x	3	4	5	2.39	(0.83)
9.	The work we do in drama makes it easier for me to sort out my own ideas about right and wrong	1	2	3	x	4	5	2.89	(0.78)
10.	I honestly don't believe drama does us any real good	1	x	2	3	4	5	1.82	(0.67)
11.	Since starting drama I've begun to understand myself and my family a good bit better	1	2	3	x	4	5	3.25	(0.92)
12.	Working in drama really helps you when you're trying to get across your personal ideas and feelings	1	2	x	3	4	5	2.17	(0.94)

											Mean Score	Standard Deviation
13. Drama class gives you a chance to experience situations you might someday experience in real life	1	x2	3	4	5						1.78	(0.63)
14. I'm especially glad if I'm off school on a drama-lesson day	1	x	3	4	5						2.00	(0.90)
15. Drama helps me feel much more self-confident	1	2x	3	4	5						2.39	(1.03)
16. At the end of a drama lesson I usually feel I've been doing some- thing worthwhile	1	2	x3	4	5						2.92	(0.71)
17. Drama may be a good idea in the primary school but not in the secondary school	1	2x	3	4	5						2.17	(1.05)
18. In drama you learn how to cooperate with the others in your group	1	x	3	4	5						2.00	(0.86)
19. Drama may be fun but it's not really making very good use of your school time	1	2x	3	4	5						2.46	(0.99)
20. Drama makes it easier for me to get along with other people	1	2x	3	4	5						2.35	(0.91)
TOTAL											60.071	(6.091)

TEACHER I2 AND CLASS MEANS : EVALUATION CONCERNS

○—○ = Teacher

X---X = Class Mean

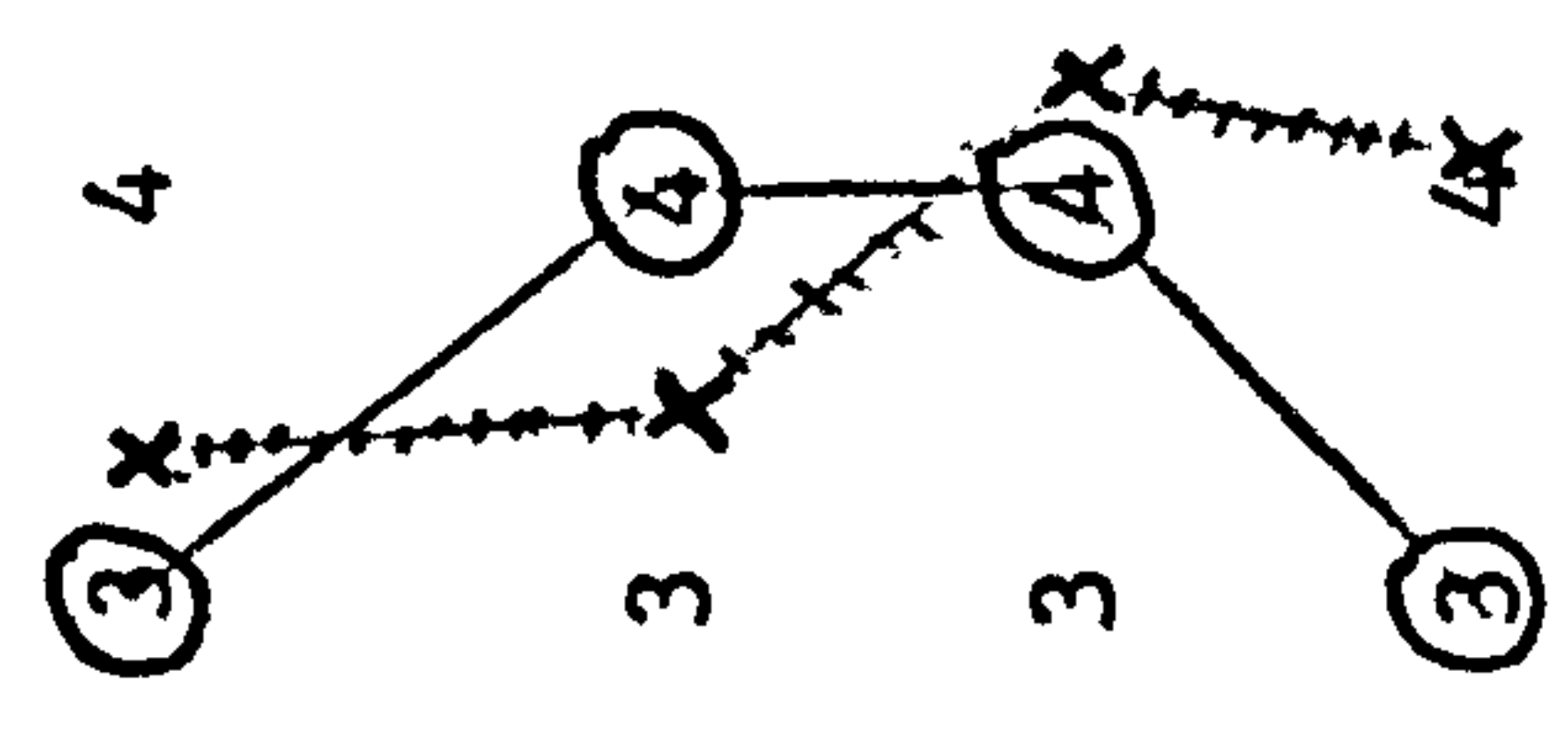
1 = Very unimportant (VU); 2 = Unimportant (U); 3 = Reasonably Important (RI); 4 = Important (I); 5 = Very important (VI)

1. How willing a pupil is to exchange ideas with the rest of the class
2. How graceful (s)he is in the way (s)he stands and moves
3. What (s)he says about the work
4. How often (s)he is concerned about other people and not just him/herself
5. How self-confident (s)he is
6. How much (s)he seems to enjoy doing the work
7. How completely (s)he can concentrate on the drama work
8. How well (s)he can understand the ideas beneath the surface of what's said and done in drama
9. How regularly (s)he attends drama class
10. How much skill (s)he shows in details of the drama work
11. How well (s)he cooperates with the teacher and other class-members
12. How deeply involved (s)he gets in the work
13. How hard (s)he tries

						Scores	
						Teacher	Class Mean
VU	U	RI	I	VI			
1	2	3	4	5		4	3.96
1	2	3	4	5		1	1.96
1	2	3	4	5		4	3.57
1	2	3	4	5		4	3.53
1	2	3	4	5		3	4.28
1	2	3	4	5		4	3.89
1	2	3	4	5		5	3.75
1	2	3	4	5		5	3.67
1	2	3	4	5		4	3.00
1	2	3	4	5		4	3.71
1	2	3	4	5		5	4.21
1	2	3	4	5		5	3.53
1	2	3	4	5		5	4.00

Scores

	VU	U	RI	I	VI	Teacher	Class Mean
14. How agreeable and well-mannered (s)he generally is	1	2	3	4	5	3	3.39
15. How ready (s)he is to say or do something without teacher suggestion or direction	1	2	3	4	5	4	3.46
16. How well (s)he can take a basic idea and develop it	1	2	3	4	5	4	4.21
17. How clearly and fluently (s)he can explain the way (s)he feels about things	1	2	3	4	5	3	4.03



TEACHER 12 AND CLASS MEANS:

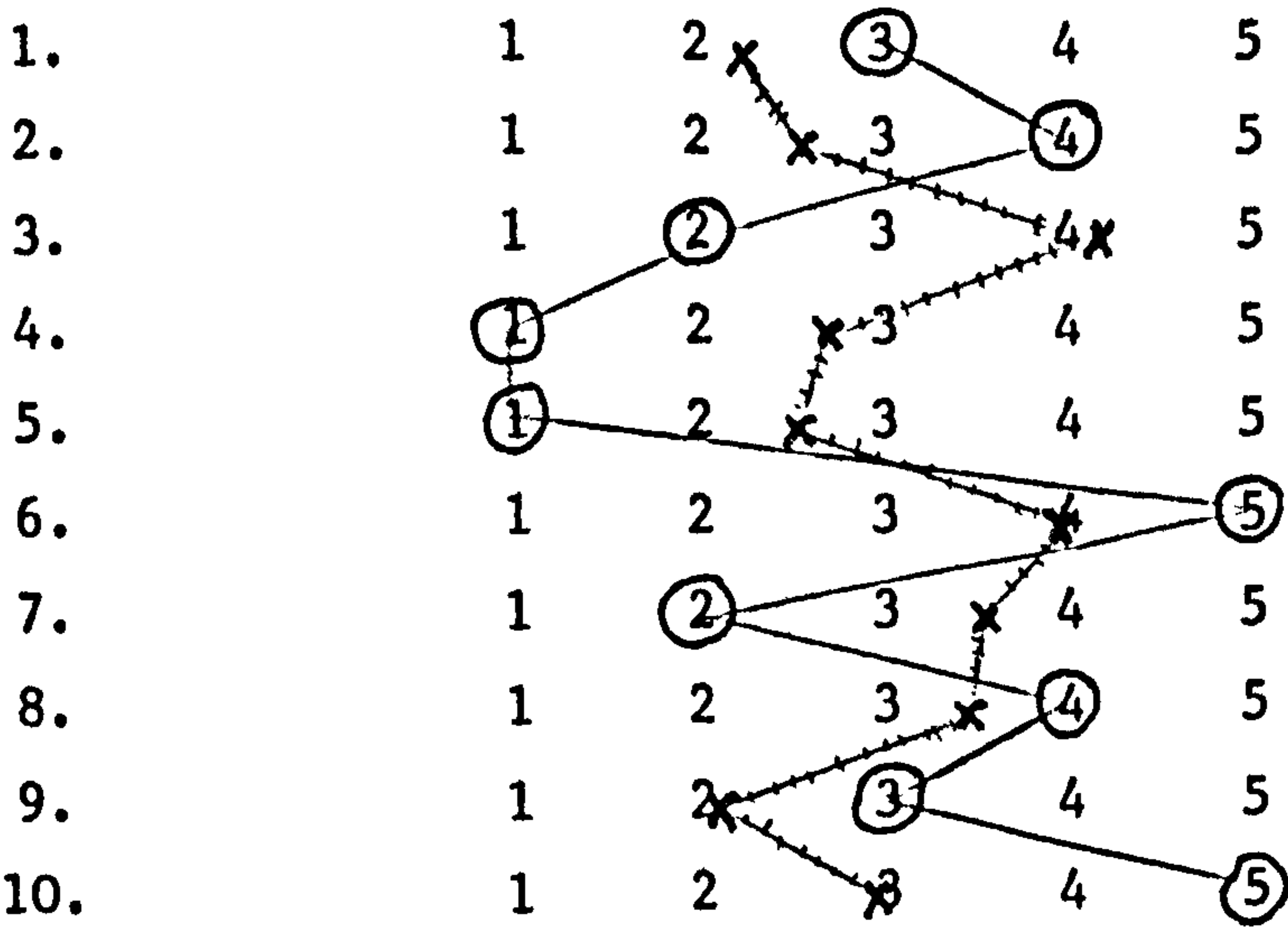
DRAMA AIMS

○—○ = Teacher

✕---✕ = Class Mean

- (1) = most important
- (2) = 2nd in importance
- (3) = 3rd in importance
- (4) = 4th in importance
- (5) = least important

		Score	
Item No.		Teacher	Class Mean
1.	Pupils realise the value of cooperation with other people	3	(2.17)
2.	Pupils can solve problems they meet	4	(2.53)
3.	Pupils think about things that happen to them	2	(4.10)
4.	Pupils better understand what it's like to be in someone else's shoes	1	(2.60)
5.	Pupils understand the kind of person they are	1	(2.57)
6.	Pupils are better able to perform in or produce plays	5	(3.96)
7.	Pupils can have an enjoyable time doing drama	2	(3.50)
8.	Pupils can feel they've achieved something worthwhile	4	(3.42)
9.	Pupils are less shy and more outgoing	3	(2.03)
10.	Pupils can realise their buried potential and talents	5	(2.92)



TEACHER 13:

TEACHING STYLE

Each teacher has his or her own unique teaching style. What follows is an attempt to discover what approaches you choose to emphasise in your work.

Each statement below describes an action or approach to drama teaching. Please circle the number which indicates how likely you would be to employ a particular action or approach in the course of a normal lesson.

1 = Very unlikely (VU); 2 = Unlikely (U); 3 = Possibly (P);
4 = Likely (L); 5 = Very Likely (VL)

	VU	U	P	L	VL
1. I accept and develop suggestions that my pupils make	1	2	3	4	(5)
2. I use direct and firm reprimand to check pupils who are damaging the lesson	1	2	(3)	4	5
3. I arrange things so that pupils take the initiative in the work	1	2	3	4	(5)
4. I emphasise oral work/language development	1	2	3	4	(5)
5. I ask my pupils questions that help them think about the work	1	2	3	4	(5)
6. I arrange work so that pupils interact directly with each other	1	2	3	4	(5)
7. I ask my pupils to follow directions that require some thought on their part	1	2	3	4	(5)
8. I accept any strong feelings my pupils may happen to show	1	2	(3)	4	5
9. I encourage my pupils by praising their responses	1	2	3	4	(5)
10. I try to actively involve all the pupils in the work	1	2	3	4	(5)

TEACHER 13:

ACTIVITIES A

Below are listed twenty activities used in drama classes at the secondary level. Indicate how frequently you use each activity with your pupils (in your selected class) by circling the appropriate number.

1 = Very rarely (VR); 2 = Occasionally (O); 3 = Regularly (R);
4 = Quite frequently (QF); 5 = Very frequently (VF)

	VR	O	R	QF	VF
1. Pupils play drama games	1	2	3	(4)	5
2. Pupils make their own films	(1)	2	3	4	5
3. Pupils do mime work	1	(2)	3	4	5
4. Pupils work from scripts they've written themselves	(1)	2	3	4	5
5. Pupils work from scripts written by some author	(1)	2	3	4	5
6. Pupils practise movement exercises	1	(2)	3	4	5
7. Pupils do movement that they decide on for themselves as they go along	(1)	2	3	4	5
8. Pupils do dance work	(1)	2	3	4	5
9. Pupils take something like a poem or story and act it out	(1)	2	3	4	5
10. Pupils practise sense exercises (looking, listening, etc. - real or imagined)	1	2	3	4	(5)
11. Pupils use drama to help them understand another subject (e.g., English)	1	2	3	(4)	5
12. Pupils make up a play of their own then tape-record it	(1)	2	3	4	5
13. Pupils discuss the drama work	1	2	3	4	(5)
14. Pupils act out scenes where they know in advance nothing of the characters or what is going to happen	1	2	3	(4)	5
15. Pupils act out scenes where they have in advance an outline of the characters and what is going to happen	1	2	3	(4)	5
16. After they've decided exactly on the personality of each character and what's going to happen, the pupils practise and rehearse the scene	1	2	3	4	(5)
17. Pupils do work based on music	(1)	2	3	4	5
18. Pupils do work that mainly concentrates on talking and language	1	2	(3)	4	5
19. After they've prepared and added some bits of movement, pupils read a play from their books	(1)	2	3	4	5
20. Pupils make up a play of their own, then have it video-taped so it's like a TV play	(1)	2	3	4	5

TEACHER 13:

ACTIVITIES B

The way a drama teacher organises his/her work depends, of course, on many factors. Thinking in general terms, however, about your selected class, list percentages under each of the four headings below to indicate something of the way you choose to operate in your drama lessons with the class.

(1)

IDEAS FOR THE WORK COME FROM:	%
Class	10
Teacher	40
Class and Teacher together	50
TOTAL	100%

(2)

PUPILS WORK AS:	%
Individuals	10
Pairs	20
Small groups	40
Whole class unit	30
TOTAL	100%

(3)

I USE THE TECHNIQUE:	%
Teacher in role	20
Teacher out of role	20
Teacher moving from in role to out of role	60
TOTAL	100%

(4)

THE PUPILS' WORK HAS:	%
No audience	0
Class audience only	100
Outside-Class audience	0
TOTAL	100%

CLASS OF TEACHER 13: (Mean Scores and Standard Deviations)

ATTITUDE

- 1 = I strong agree (SA)
2 = I agree (A)
3 = I'm undecided (U)
4 = I disagree (D)
5 = I strongly disagree (SD)

						Mean Score	Standard Deviation
1.	It would probably be better in the long run if we did less drama work and more work on other subjects	1	2x	3	4	5	2.13 (1.06)
2.	Drama lessons don't really teach you anything important	1	2	3	4	5	1.86 (1.06)
3.	In drama class you learn far more worthwhile things than just how to act	1	2x	3	4	5	2.06 (0.59)
4.	I have a lot more fun in drama than in any other subject	1	2	3	4	5	2.00 (1.46)
5.	Drama makes it easier for me to explain the way I think and feel about things	1	2x	3	4	5	2.40 (1.18)
6.	We should have drama lessons more often than we do	1	2	3x	4	5	2.66 (1.29)
7.	I have never really learned anything from a drama lesson	1	2	3	4	5	1.93 (1.33)
8.	Drama helps me understand much better how other people feel about things	1	2x	3	4	5	2.20 (0.67)
9.	The work we do in drama makes it easier for me to sort out my own ideas about right and wrong	1	2x	3	4	5	2.46 (0.74)
10.	I honestly don't believe drama does us any real good	1	2	3	4	5	1.86 (1.06)
11.	Since starting drama I've begun to understand myself and my family a good bit better	1	2	3x	4	5	3.20 (0.77)
12.	Working in drama really helps you when you're trying to get across your personal ideas and feelings	1	2x	3	4	5	2.33 (0.97)

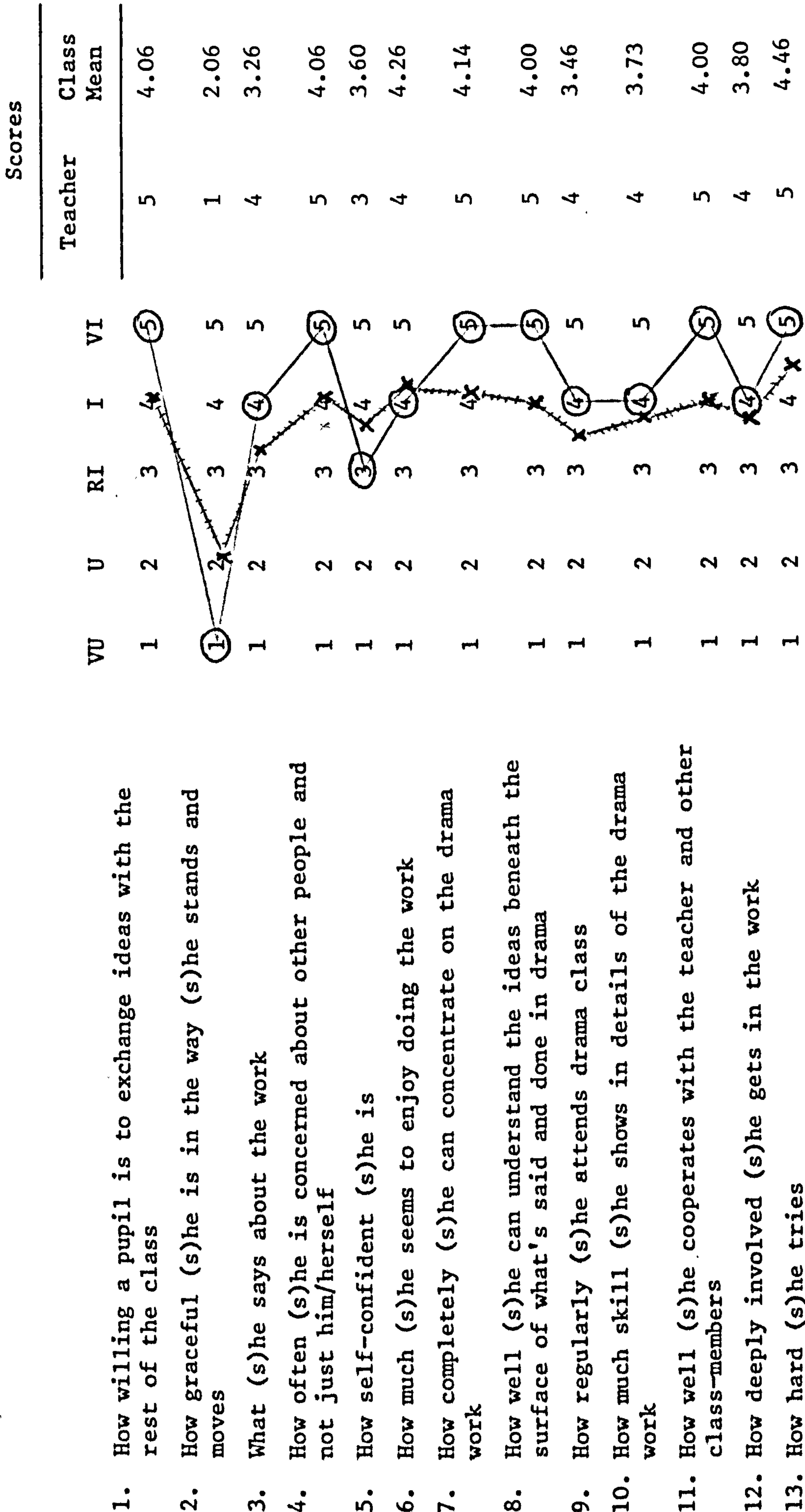
										Mean Score	Standard Deviation
13. Drama class gives you a chance to experience situations you might someday experience in real life	1	2x	3	4	5	2.13	(1.12)				
14. I'm especially glad if I'm off school on a drama-lesson day	1	x2	3	4	5	1.93	(1.10)				
15. Drama helps me feel much more self-confident	1	x2	3	4	5	1.73	(0.59)				
16. At the end of a drama lesson I usually feel I've been doing some- thing worthwhile	1	2x	3	4	5	2.26	(1.16)				
17. Drama may be a good idea in the primary school but not in the secondary school	1	x2	3	4	5	1.66	(1.11)				
18. In drama you learn how to cooperate with the others in your group	1	x2	3	4	5	1.80	(0.56)				
19. Drama may be fun but it's not really making very good use of your school time	1	2x	3	4	5	2.13	(1.06)				
20. Drama makes it easier for me to get along with other people	1	x2	3	4	5	1.86	(0.83)				
TOTAL										57.600	(6.367)

TEACHER 13 AND CLASS MEANS : EVALUATION CONCERNS

○—○ = Teacher

x---x = Class Mean

1 = Very unimportant (VU); 2 = Unimportant (U); 3 = Reasonably Important (RI); 4 = Important (I); 5 = Very important (VI)



Scores

	VU	U	RI	I	VI	Teacher	Class Mean
14. How agreeable and well-mannered (s)he generally is	1	2	3	4	(5)	5	3.53
15. How ready (s)he is to say or do something without teacher suggestion or direction	1	2	3	4	(5)	5	3.93
16. How well (s)he can take a basic idea and develop it	1	2	3	4	(5)	5	4.13
17. How clearly and fluently (s)he can explain the way (s)he feels about things	1	2	3	4	(5)	5	3.86

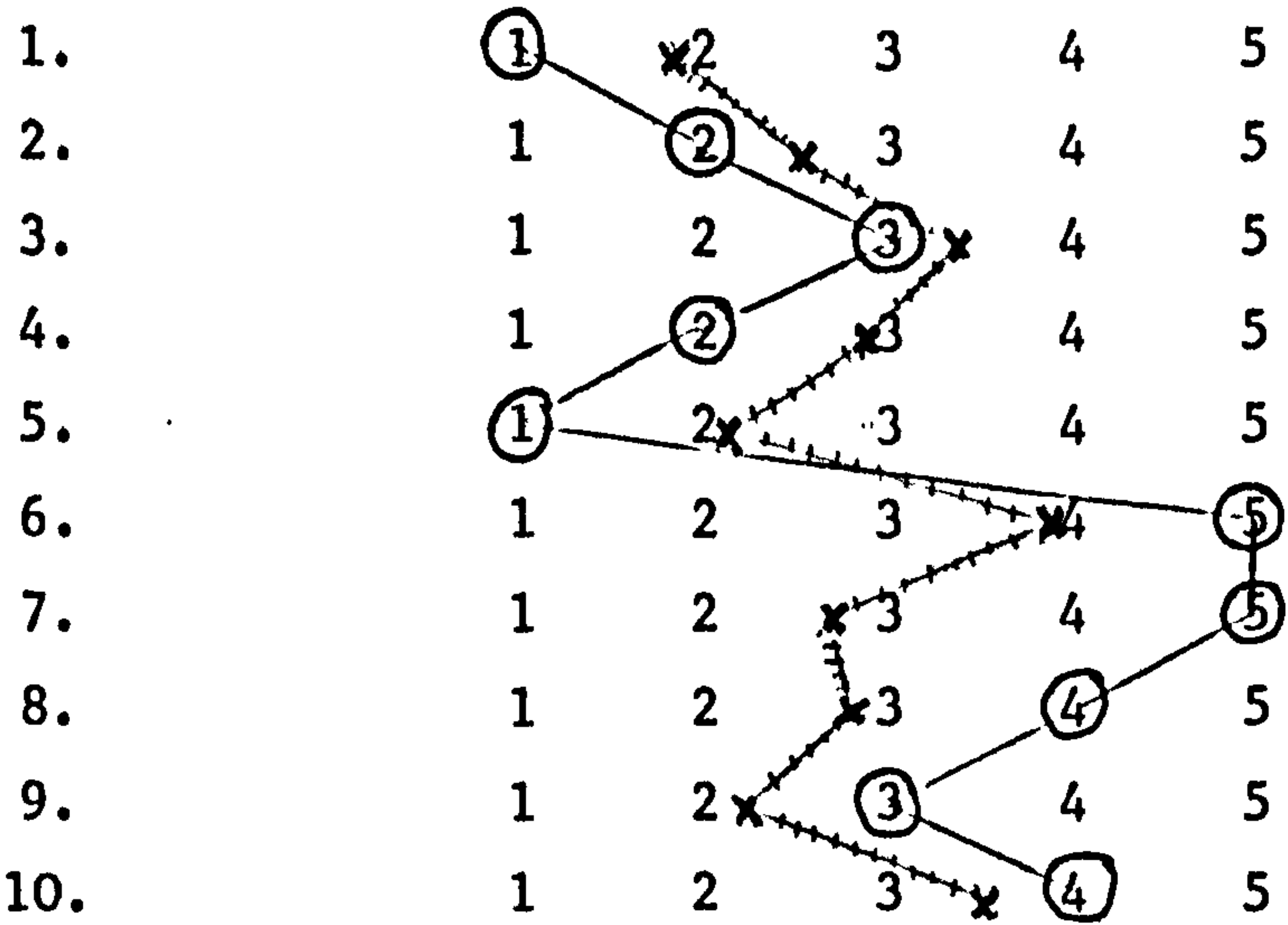
TEACHER 13 AND CLASS MEANS:

DRAMA AIMS

○-○ = Teacher
x+x+x = Class Mean

- (1) = most important
- (2) = 2nd in importance
- (3) = 3rd in importance
- (4) = 4th in importance
- (5) = least important

			Score	
Item No.		Teacher	Class Mean	
1.	Pupils realise the value of cooperation with other people	1	(1.86)	
2.	Pupils can solve problems they meet	2	(2.53)	
3.	Pupils think about things that happen to them	3	(3.28)	
4.	Pupils better understand what it's like to be in someone else's shoes	2	(2.93)	
5.	Pupils understand the kind of person they are	1	(2.07)	
6.	Pupils are better able to perform in or produce plays	5	(3.92)	
7.	Pupils can have an enjoyable time doing drama	5	(2.60)	
8.	Pupils can feel they've achieved something worthwhile	4	(2.73)	
9.	Pupils are less shy and more outgoing	3	(2.20)	
10.	Pupils can realise their buried potential and talents	4	(3.46)	



TEACHER 14:

TEACHING STYLE

Each teacher has his or her own unique teaching style. What follows is an attempt to discover what approaches you choose to emphasise in your work.

Each statement below describes an action or approach to drama teaching. Please circle the number which indicates how likely you would be to employ a particular action or approach in the course of a normal lesson.

1 = Very unlikely (VU); 2 = Unlikely (U); 3 = Possibly (P);
4 = Likely (L); 5 = Very Likely (VL)

	VU	U	P	L	VL
1. I accept and develop suggestions that my pupils make	1	2	3	4	⑤
2. I use direct and firm reprimand to check pupils who are damaging the lesson	1	2	3	4	⑤
3. I arrange things so that pupils take the initiative in the work	1	2	③	4	5
4. I emphasise oral work/language development	1	2	③	4	5
5. I ask my pupils questions that help them think about the work	1	2	3	4	⑤
6. I arrange work so that pupils interact directly with each other	1	2	3	4	5
7. I ask my pupils to follow directions that require some thought on their part	1	2	3	4	⑤
8. I accept any strong feelings my pupils may happen to show	1	2	3	④	5
9. I encourage my pupils by praising their responses	1	2	3	4	⑤
10. I try to actively involve all the pupils in the work	1	2	3	4	⑤

TEACHER 14:

ACTIVITIES A

Below are listed twenty activities used in drama classes at the secondary level. Indicate how frequently you use each activity with your pupils (in your selected class) by circling the appropriate number.

1 = Very rarely (VR); 2 = Occasionally (O); 3 = Regularly (R);
4 = Quite frequently (QF); 5 = Very frequently (VF)

	VR	O	R	QF	VF
1. Pupils play drama games	1	(2)	3	4	5
2. Pupils make their own films	(1)	2	3	4	5
3. Pupils do mime work	1	2	3	(4)	5
4. Pupils work from scripts they've written themselves	(1)	2	3	4	5
5. Pupils work from scripts written by some author	(1)	2	3	4	5
6. Pupils practise movement exercises	(1)	2	3	4	5
7. Pupils do movement that they decide on for themselves as they go along	1	2	3	(4)	5
8. Pupils do dance work	1	2	3	4	5
9. Pupils take something like a poem or story and act it out	1	2	3	4	5
10. Pupils practise sense exercises (looking, listening, etc. - real or imagined)	1	2	3	4	(5)
11. Pupils use drama to help them understand another subject (e.g., English)	1	2	3	(4)	5
12. Pupils make up a play of their own then tape-record it	(1)	2	3	4	5
13. Pupils discuss the drama work	1	2	3	4	(5)
14. Pupils act out scenes where they know in advance nothing of the characters or what is going to happen	1	2	3	4	(5)
15. Pupils act out scenes where they have in advance an outline of the characters and what is going to happen	1	2	3	(4)	5
16. After they've decided exactly on the personality of each character and what's going to happen, the pupils practise and rehearse the scene	1	2	3	(4)	5
17. Pupils do work based on music	1	(2)	3	4	5
18. Pupils do work that mainly concentrates on talking and language	1	2	3	(4)	5
19. After they've prepared and added some bits of movement, pupils read a play from their books	(1)	2	3	4	5
20. Pupils make up a play of their own, then have it video-taped so it's like a TV play	(1)	2	3	4	5

TEACHER 14:

ACTIVITIES B

The way a drama teacher organises his/her work depends, of course, on many factors. Thinking in general terms, however, about your selected class, list percentages under each of the four headings below to indicate something of the way you choose to operate in your drama lessons with the class.

(1)

IDEAS FOR THE WORK COME FROM:	%
Class	30
Teacher	30
Class and Teacher together	40
TOTAL	100%

(2)

PUPILS WORK AS:	%
Individuals	5
Pairs	15
Small groups	60
Whole class unit	20
TOTAL	100%

(3)

I USE THE TECHNIQUE:	%
Teacher in role	20
Teacher out of role	60
Teacher moving from in role to out of role	20
TOTAL	100%

(4)

THE PUPILS' WORK HAS:	%
No audience	20
Class audience only	80
Outside-Class audience	
TOTAL	100%

CLASS OF TEACHER 14: (Mean Scores and Standard Deviations)

ATTITUDE

- 1 = I strong agree (SA)
2 = I agree (A)
3 = I'm undecided (U)
4 = I disagree (D)
5 = I strongly disagree (SD)

		1	2	3	4	5	Mean Score	Standard Deviation
1.	It would probably be better in the long run if we did less drama work and more work on other subjects	1	2	3	4	5	1.81	(0.72)
2.	Drama lessons don't really teach you anything important	1	2	3	4	5	1.90	(0.91)
3.	In drama class you learn far more worthwhile things than just how to act	1	2	3	4	5	2.33	(1.13)
4.	I have a lot more fun in drama than in any other subject	1	2	3	4	5	2.30	(1.28)
5.	Drama makes it easier for me to explain the way I think and feel about things	1	2	3	4	5	2.31	(0.78)
6.	We should have drama lessons more often than we do	1	2	3	4	5	1.83	(1.00)
7.	I have never really learned anything from a drama lesson	1	2	3	4	5	1.87	(0.96)
8.	Drama helps me understand much better how other people feel about things	1	2	3	4	5	2.21	(0.65)
9.	The work we do in drama makes it easier for me to sort out my own ideas about right and wrong	1	2	3	4	5	2.30	(0.63)
10.	I honestly don't believe drama does us any real good	1	2	3	4	5	1.69	(0.91)
11.	Since starting drama I've begun to understand myself and my family a good bit better	1	2	3	4	5	3.09	(0.72)
12.	Working in drama really helps you when you're trying to get across your personal ideas and feelings	1	2	3	4	5	2.15	(0.61)

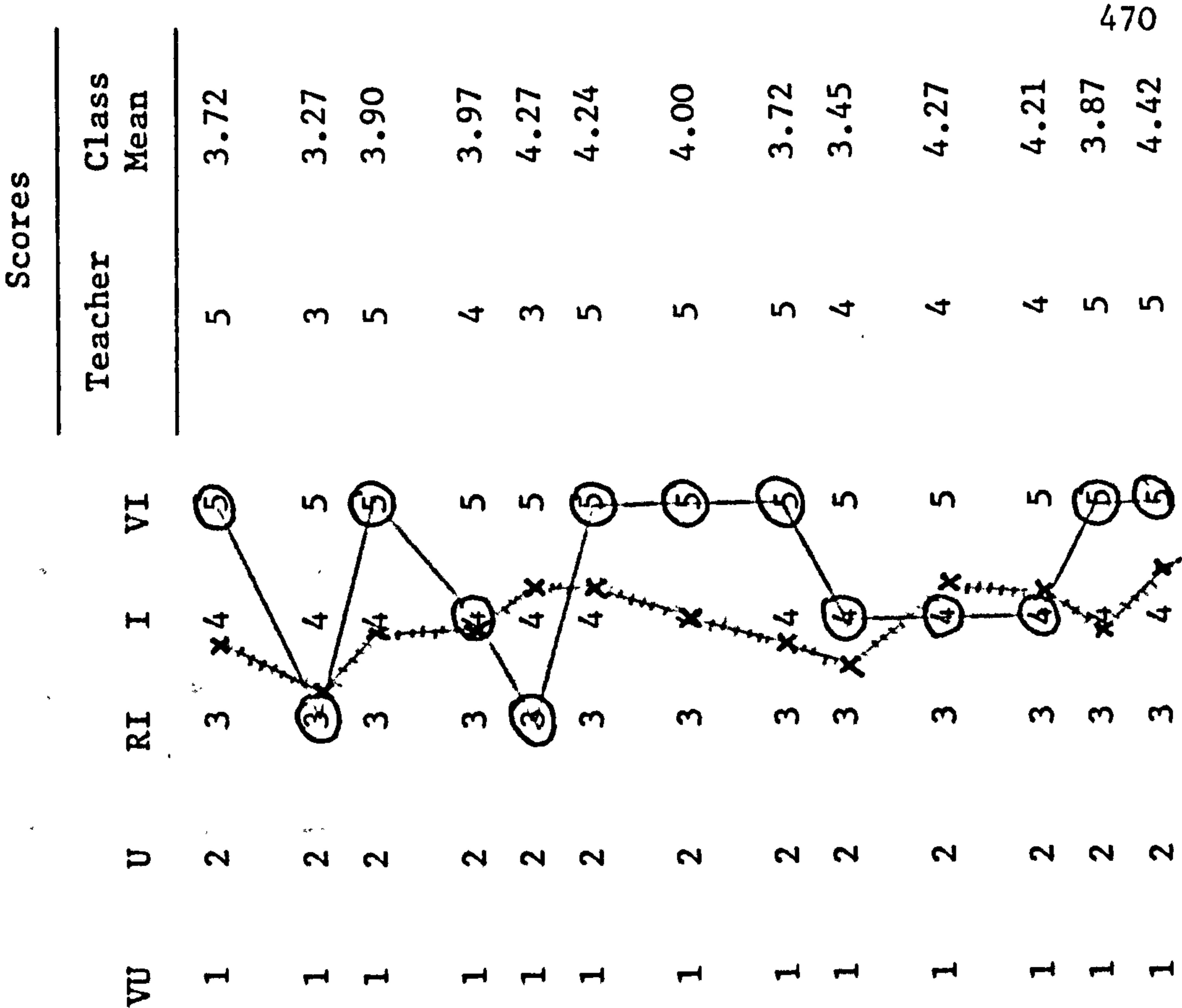
TEACHER 14 AND CLASS MEANS : EVALUATION CONCERNS

○—○ = Teacher

X---X = Class Mean

1 = Very unimportant (VU); 2 = Unimportant (U); 3 = Reasonably Important (RI); 4 = Important (I);
5 = Very important (VI)

1. How willing a pupil is to exchange ideas with the rest of the class
2. How graceful (s)he is in the way (s)he stands and moves
3. What (s)he says about the work
4. How often (s)he is concerned about other people and not just him/herself
5. How self-confident (s)he is
6. How much (s)he seems to enjoy doing the work
7. How completely (s)he can concentrate on the drama work
8. How well (s)he can understand the ideas beneath the surface of what's said and done in drama
9. How regularly (s)he attends drama class
10. How much skill (s)he shows in details of the drama work
11. How well (s)he cooperates with the teacher and other class-members
12. How deeply involved (s)he gets in the work
13. How hard (s)he tries



Scores

	VU	U	RI	I	VI	Teacher	Class Mean
14. How agreeable and well-mannered (s)he generally is	1	2	3	(4)	5	4	4.06
15. How ready (s)he is to say or do something without teacher suggestion or direction	1	2	3	4	(5)	5	4.15
16. How well (s)he can take a basic idea and develop it	1	2	3	4	(5)	5	4.51
17. How clearly and fluently (s)he can explain the way (s)he feels about things	1	2	3	(4)	5	4	4.30

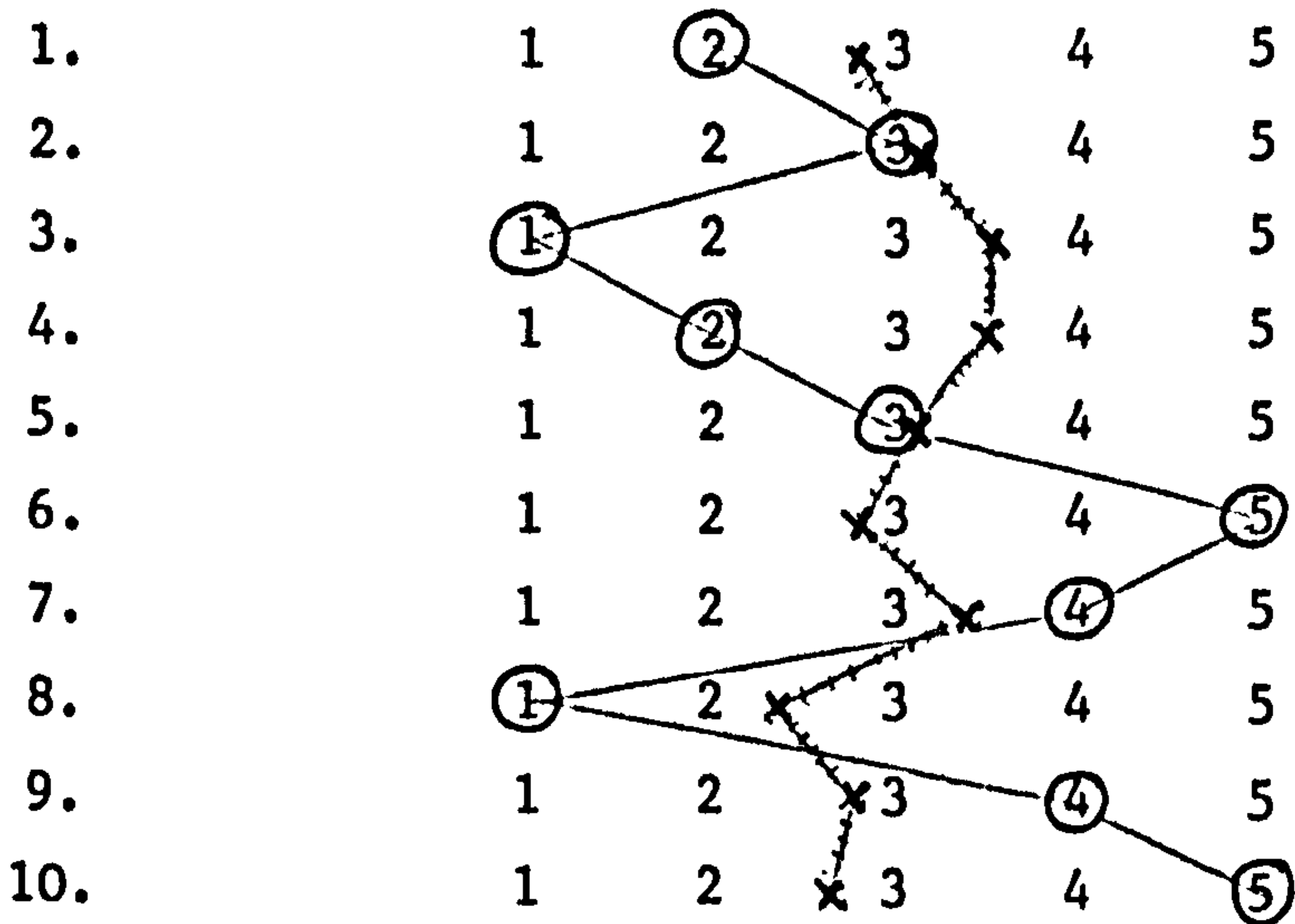
TEACHER 14 AND CLASS MEANS:

DRAMA AIMS

○—○ = Teacher
X~X = Class Mean

- (1) = most important
- (2) = 2nd in importance
- (3) = 3rd in importance
- (4) = 4th in importance
- (5) = least important

			Score	
Item No.		Teacher	Class Mean	
1.	Pupils realise the value of cooperation with other people	2	(2.81)	
2.	Pupils can solve problems they meet	3	(3.06)	
3.	Pupils think about things that happen to them	1	(3.45)	
4.	Pupils better understand what it's like to be in someone else's shoes	2	(3.48)	
5.	Pupils understand the kind of person they are	3	(3.09)	
6.	Pupils are better able to perform in or produce plays	5	(2.81)	
7.	Pupils can have an enjoyable time doing drama	4	(3.36)	
8.	Pupils can feel they've achieved something worthwhile	1	(2.39)	
9.	Pupils are less shy and more outgoing	4	(2.84)	
10.	Pupils can realise their buried potential and talents	5	(2.66)	



TEACHER 15:

TEACHING STYLE

Each teacher has his or her own unique teaching style. What follows is an attempt to discover what approaches you choose to emphasise in your work.

Each statement below describes an action or approach to drama teaching. Please circle the number which indicates how likely you would be to employ a particular action or approach in the course of a normal lesson.

1 = Very unlikely (VU); 2 = Unlikely (U); 3 = Possibly (P);
4 = Likely (L); 5 = Very Likely (VL)

	VU	U	P	L	VL
1. I accept and develop suggestions that my pupils make	1	2	3	4	⑤
2. I use direct and firm reprimand to check pupils who are damaging the lesson	1	2	③	4	5
3. I arrange things so that pupils take the initiative in the work	1	2	3	④	5
4. I emphasise oral work/language development	1	2	3	④	5
5. I ask my pupils questions that help them think about the work	1	2	3	4	⑤
6. I arrange work so that pupils interact directly with each other	1	2	3	4	⑤
7. I ask my pupils to follow directions that require some thought on their part	1	2	③	4	5
8. I accept any strong feelings my pupils may happen to show	1	2	3	④	5
9. I encourage my pupils by praising their responses	1	2	3	4	⑤
10. I try to actively involve all the pupils in the work	1	2	3	4	⑤

TEACHER 15:

ACTIVITIES A

Below are listed twenty activities used in drama classes at the secondary level. Indicate how frequently you use each activity with your pupils (in your selected class) by circling the appropriate number.

1 = Very rarely (VR); 2 = Occasionally (O); 3 = Regularly (R);
4 = Quite frequently (QF); 5 = Very frequently (VF)

	VR	O	R	QF	VF
1. Pupils play drama games	1	2	3	④	5
2. Pupils make their own films	①	2	3	4	5
3. Pupils do mime work	1	2	3	④	5
4. Pupils work from scripts they've written themselves	1	②	3	4	5
5. Pupils work from scripts written by some author	1	②	3	4	5
6. Pupils practise movement exercises	1	②	3	4	5
7. Pupils do movement that they decide on for themselves as they go along	1	2	3	④	5
8. Pupils do dance work	①	2	3	4	5
9. Pupils take something like a poem or story and act it out	1	②	3	4	5
10. Pupils practise sense exercises (looking, listening, etc. - real or imagined)	1	2	③	4	5
11. Pupils use drama to help them understand another subject (e.g., English)	1	2	③	4	5
12. Pupils make up a play of their own then tape-record it	1	2	③	4	5
13. Pupils discuss the drama work	1	2	3	④	5
14. Pupils act out scenes where they know in advance nothing of the characters or what is going to happen	1	2	3	4	⑤
15. Pupils act out scenes where they have in advance an outline of the characters and what is going to happen	1	2	3	4	⑤
16. After they've decided exactly on the personality of each character and what's going to happen, the pupils practise and rehearse the scene	1	2	③	4	5
17. Pupils do work based on music	1	②	3	4	5
18. Pupils do work that mainly concentrates on talking and language	1	2	3	④	5
19. After they've prepared and added some bits of movement, pupils read a play from their books	①	2	3	4	5
20. Pupils make up a play of their own, then have it video-taped so it's like a TV play	①	2	3	4	5

TEACHER 15:

ACTIVITIES B

The way a drama teacher organises his/her work depends, of course, on many factors. Thinking in general terms, however, about your selected class, list percentages under each of the four headings below to indicate something of the way you choose to operate in your drama lessons with the class.

(1)

IDEAS FOR THE WORK COME FROM:	%
Class	25
Teacher	40
Class and Teacher together	35
TOTAL	100%

(2)

PUPILS WORK AS:	%
Individuals	15
Pairs	20
Small groups	50
Whole class unit	15
TOTAL	100%

(3)

I USE THE TECHNIQUE:	%
Teacher in role	20
Teacher out of role	40
Teacher moving from in role to out of role	40
TOTAL	100%

(4)

THE PUPILS' WORK HAS:	%
No audience	15
Class audience only	85
Outside-Class audience	0
TOTAL	100%

CLASS OF TEACHER 15 : (Mean Scores and Standard Deviations)

ATTITUDE

- 1 = I strong agree (SA)
2 = I agree (A)
3 = I'm undecided (U)
4 = I disagree (D)
5 = I strongly disagree (SD)

						Mean Score	Standard Deviation
1.	It would probably be better in the long run if we did less drama work and more work on other subjects	1	2	3	4	5	2.10 (0.56)
2.	Drama lessons don't really teach you anything important	1	2	3	4	5	1.70 (0.67)
3.	In drama class you learn far more worthwhile things than just how to act	1	2	3	4	5	2.20 (0.63)
4.	I have a lot more fun in drama than in any other subject	1	2	3	4	5	2.70 (1.05)
5.	Drama makes it easier for me to explain the way I think and feel about things	1	2	3	4	5	2.70 (0.82)
6.	We should have drama lessons more often than we do	1	2	3	4	5	2.50 (1.17)
7.	I have never really learned anything from a drama lesson	1	2	3	4	5	1.40 (0.51)
8.	Drama helps me understand much better how other people feel about things	1	2	3	4	5	2.10 (0.56)
9.	The work we do in drama makes it easier for me to sort out my own ideas about right and wrong	1	2	3	4	5	2.70 (0.82)
10.	I honestly don't believe drama does us any real good	1	2	3	4	5	2.00 (0.94)
11.	Since starting drama I've begun to understand myself and my family a good bit better	1	2	3	4	5	2.40 (0.84)
12.	Working in drama really helps you when you're trying to get across your personal ideas and feelings	1	2	3	4	5	2.00 (0.81)

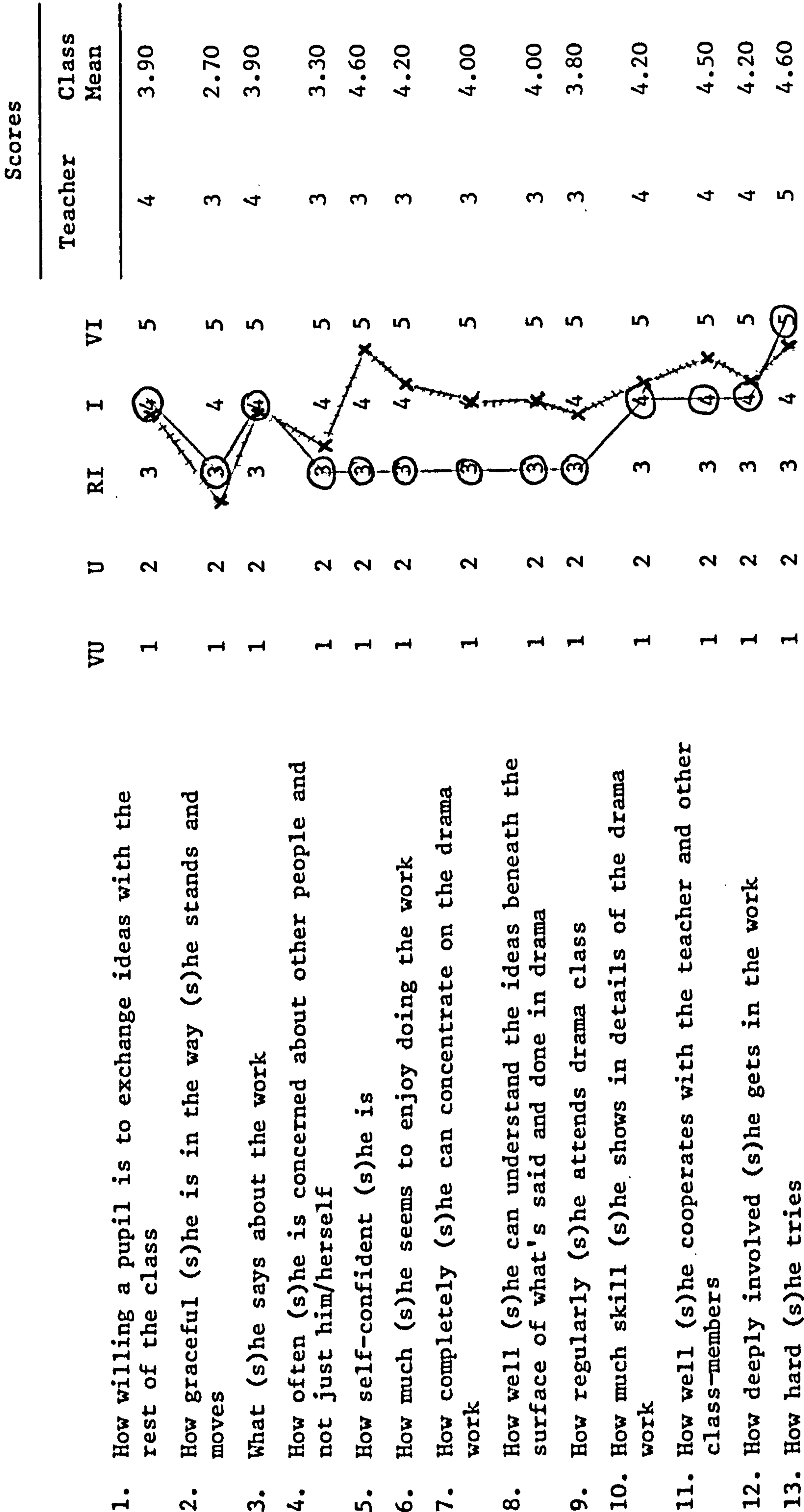
							Mean Score	Standard Deviation
13. Drama class gives you a chance to experience situations you might someday experience in real life	1	x2	3	4	5		1.80	(0.42)
14. I'm especially glad if I'm off school on a drama-lesson day	1	x2	3	4	5		1.80	(0.63)
15. Drama helps me feel much more self-confident	1	x2	3	4	5		1.80	(0.63)
16. At the end of a drama lesson I usually feel I've been doing some- thing worthwhile	1	2	x3	4	5		2.70	(0.67)
17. Drama may be a good idea in the primary school but not in the secondary school	1	x2	3	4	5		1.30	(0.48)
18. In drama you learn how to cooperate with the others in your group	1	x2	3	4	5		1.80	(0.42)
19. Drama may be fun but it's not really making very good use of your school time	1	2x	3	4	5		2.10	(0.56)
20. Drama makes it easier for me to get along with other people	1	2x	3	4	5		2.30	(0.67)
TOTAL							59.300	(4.990)

TEACHER 15 AND CLASS MEANS : EVALUATION CONCERNS

O—O = Teacher

x---x = Class Mean

1 = Very unimportant (VU); 2 = Unimportant (U); 3 = Reasonably Important (RI); 4 = Important (I); 5 = Very important (VI)



Scores

	VU	U	RI	I	VI	Teacher	Class Mean
14. How agreeable and well-mannered (s)he generally is	1	②	3	4	5	2	3.40
15. How ready (s)he is to say or do something without teacher suggestion or direction	1	2	3	④	5	4	3.70
16. How well (s)he can take a basic idea and develop it	1	2	3	④	5	4	4.80
17. How clearly and fluently (s)he can explain the way (s)he feels about things	1	2	③	④	5	3	4.00

TEACHER 15 AND CLASS MEANS :

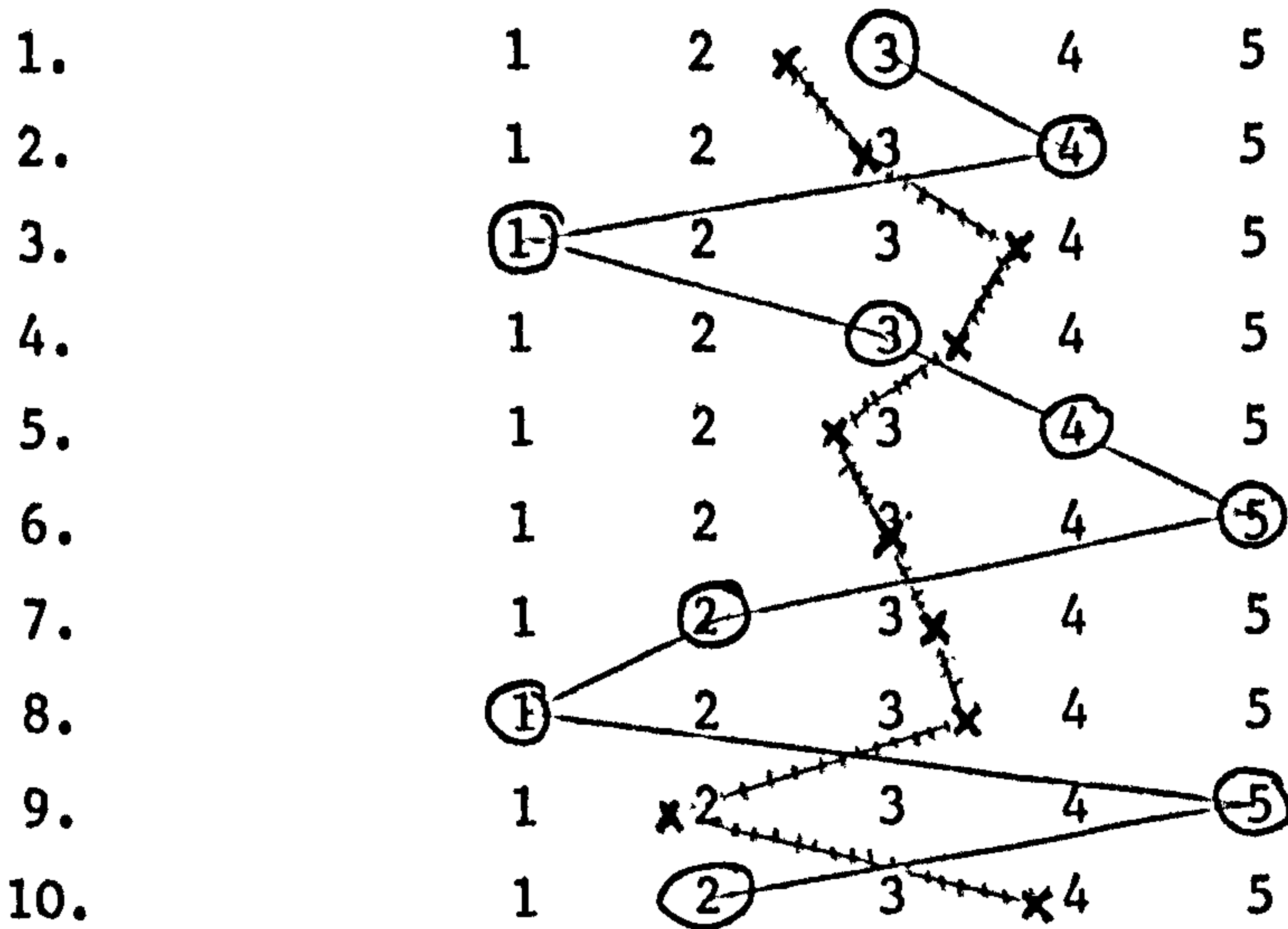
DRAMA AIMS

○—○ = Teacher

X---X = Class Mean

- (1) = most important
- (2) = 2nd in importance
- (3) = 3rd in importance
- (4) = 4th in importance
- (5) = least important

			Score	
Item No.		Teacher	Class Mean	
1.	Pupils realise the value of cooperation with other people	3	(2.40)	
2.	Pupils can solve problems they meet	4	(2.90)	
3.	Pupils think about things that happen to them	1	(3.60)	
4.	Pupils better understand what it's like to be in someone else's shoes	3	(3.30)	
5.	Pupils understand the kind of person they are	4	(2.60)	
6.	Pupils are better able to perform in or produce plays	5	(3.00)	
7.	Pupils can have an enjoyable time doing drama	2	(3.20)	
8.	Pupils can feel they've achieved something worthwhile	1	(3.40)	
9.	Pupils are less shy and more outgoing	5	(1.80)	
10.	Pupils can realise their buried potential and talents	2	(3.80)	



TEACHER 16:

Owing to an error by the investigator, questionnaire returns for Teacher 16 and class were mislaid and are unavailable for reporting.

TEACHER 17:

TEACHING STYLE

Each teacher has his or her own unique teaching style. What follows is an attempt to discover what approaches you choose to emphasise in your work.

Each statement below describes an action or approach to drama teaching. Please circle the number which indicates how likely you would be to employ a particular action or approach in the course of a normal lesson.

1 = Very unlikely (VU); 2 = Unlikely (U); 3 = Possibly (P);
4 = Likely (L); 5 = Very Likely (VL)

	VU	U	P	L	VL
1. I accept and develop suggestions that my pupils make	1	2	3	4	(5)
2. I use direct and firm reprimand to check pupils who are damaging the lesson	1	2	(3)	4	5
3. I arrange things so that pupils take the initiative in the work	1	2	3	4	(5)
4. I emphasise oral work/language development	1	2	3	4	(5)
5. I ask my pupils questions that help them think about the work	1	2	3	4	(5)
6. I arrange work so that pupils interact directly with each other	1	2	3	4	(5)
7. I ask my pupils to follow directions that require some thought on their part	1	2	3	4	(5)
8. I accept any strong feelings my pupils may happen to show	1	2	3	4	(5)
9. I encourage my pupils by praising their responses	1	2	3	4	(5)
10. I try to actively involve all the pupils in the work	1	2	3	4	(5)

TEACHER 17:

ACTIVITIES A

Below are listed twenty activities used in drama classes at the secondary level. Indicate how frequently you use each activity with your pupils (in your selected class) by circling the appropriate number.

1 = Very rarely (VR); 2 = Occasionally (O); 3 = Regularly (R);
4 = Quite frequently (QF); 5 = Very frequently (VF)

	VR	O	R	QF	VF
1. Pupils play drama games	1	2	3	4	⑤
2. Pupils make their own films	1	2	3	4	5
3. Pupils do mime work	1	2	③	4	5
4. Pupils work from scripts they've written themselves	1	②	3	4	5
5. Pupils work from scripts written by some author	①	2	3	4	5
6. Pupils practise movement exercises	1	2	③	4	5
7. Pupils do movement that they decide on for themselves as they go along	1	2	3	4	⑤
8. Pupils do dance work	1	②	3	4	5
9. Pupils take something like a poem or story and act it out	1	②	3	4	5
10. Pupils practise sense exercises (looking, listening, etc. - real or imagined)	1	2	3	4	⑤
11. Pupils use drama to help them understand another subject (e.g., English)	1	2	3	4	⑤
12. Pupils make up a play of their own then tape-record it	①	2	3	4	5
13. Pupils discuss the drama work	1	2	3	4	⑤
14. Pupils act out scenes where they know in advance nothing of the characters or what is going to happen	1	2	③	4	5
15. Pupils act out scenes where they have in advance an outline of the characters and what is going to happen	1	2	③	4	5
16. After they've decided exactly on the personality of each character and what's going to happen, the pupils practise and rehearse the scene	①	2	3	4	5
17. Pupils do work based on music	1	2	③	4	5
18. Pupils do work that mainly concentrates on talking and language	1	2	③	4	5
19. After they've prepared and added some bits of movement, pupils read a play from their books	①	2	3	4	5
20. Pupils make up a play of their own, then have it video-taped so it's like a TV play	1	②	3	4	5

TEACHER 17:

ACTIVITIES B

The way a drama teacher organises his/her work depends, of course, on many factors. Thinking in general terms, however, about your selected class, list percentages under each of the four headings below to indicate something of the way you choose to operate in your drama lessons with the class.

(1)

IDEAS FOR THE WORK COME FROM:	%
Class	20
Teacher	20
Class and Teacher together	60
TOTAL	100%

(2)

PUPILS WORK AS:	%
Individuals	20
Pairs	20
Small groups	40
Whole class unit	20
TOTAL	100%

(3)

I USE THE TECHNIQUE:	%
Teacher in role	30
Teacher out of role	30
Teacher moving from in role to out of role	40
TOTAL	100%

(4)

THE PUPILS' WORK HAS:	%
No audience	80
Class audience only	15
Outside-Class audience	5
TOTAL	100%

CLASS OF TEACHER 17 : (Mean Scores and Standard Deviations)

ATTITUDE

- 1 = I strongly agree (SA)
2 = I agree (A)
3 = I'm undecided (U)
4 = I disagree (D)
5 = I strongly disagree (SD)

						Mean Score	Standard Deviation
1.	It would probably be better in the long run if we did less drama work and more work on other subjects	1	2*	3	4	5	2.25 (1.12)
2.	Drama lessons don't really teach you anything important	1	2*	3	4	5	2.22 (1.14)
3.	In drama class you learn far more worthwhile things than just how to act	1	2*	3	4	5	2.12 (0.71)
4.	I have a lot more fun in drama than in any other subject	1	2*	3	4	5	2.03 (1.08)
5.	Drama makes it easier for me to explain the way I think and feel about things	1	2*	3	4	5	2.12 (0.84)
6.	We should have drama lessons more often than we do	1	2*	3	4	5	2.45 (1.12)
7.	I have never really learned anything from a drama lesson	1	2	3	4	5	1.83 (1.00)
8.	Drama helps me understand much better how other people feel about things	1	2*	3	4	5	2.12 (0.92)
9.	The work we do in drama makes it easier for me to sort out my own ideas about right and wrong	1	2*	3	4	5	2.22 (0.76)
10.	I honestly don't believe drama does us any real good	1	2	3	4	5	1.74 (1.03)
11.	Since starting drama I've begun to understand myself and my family a good bit better	1	2	3	4	5	2.74 (0.96)
12.	Working in drama really helps you when you're trying to get across your personal ideas and feelings	1	2*	3	4	5	2.12 (0.80)

											Mean Score	Standard Deviation
13. Drama class gives you a chance to experience situations you might someday experience in real life	1	x 2	3	4	5	1.51	(0.50)					
14. I'm especially glad if I'm off school on a drama-lesson day	1	x 2	3	4	5	1.12	(0.34)					
15. Drama helps me feel much more self-confident	1	2 x	3	4	5	2.19	(0.94)					
16. At the end of a drama lesson I usually feel I've been doing some- thing worthwhile	1	x 2	3	4	5	2.00	(0.81)					
17. Drama may be a good idea in the primary school but not in the secondary school	1	2 x	3	4	5	2.03	(0.87)					
18. In drama you learn how to cooperate with the others in your group	1	x 2	3	4	5	1.51	(0.57)					
19. Drama may be fun but it's not really making very good use of your school time	1	2 x	3	4	5	2.06	(1.12)					
20. Drama makes it easier for me to get along with other people	1	x 2	3	4	5	1.71	(0.93)					
TOTAL											55.613	(4.185)

TEACHER 17 AND CLASS MEANS : EVALUATION CONCERNS

= Teacher

= Class Mean

1 = Very unimportant (VU); 2 = Unimportant (U); 3 = Reasonably Important (RI); 4 = Important (I);
5 = Very important (VI)

	VU	U	RI	I	VI	Scores	
						Teacher	Class Mean
1. How willing a pupil is to exchange ideas with the rest of the class	1	2	3	(4)X	5	4	4.25
2. How graceful (s)he is in the way (s)he stands and moves	1	2	(3)X	4	5	3	2.67
3. What (s)he says about the work	1	2	3	X4	(5)	5	3.61
4. How often (s)he is concerned about other people and not just him/herself	1	2	3	(4)X	5	4	4.16
5. How self-confident (s)he is	1	2	3	(4)X	5	4	4.09
6. How much (s)he seems to enjoy doing the work	1	2	3	4X	(5)	5	4.96
7. How completely (s)he can concentrate on the drama work	1	2	3	X4	(5)	5	3.93
8. How well (s)he can understand the ideas beneath the surface of what's said and done in drama	1	2	3	X4	(5)	5	3.74
9. How regularly (s)he attends drama class	1	2	3	X4	(5)	5	3.67
10. How much skill (s)he shows in details of the drama work	1	2	(3)	4X	5	3	4.06
11. How well (s)he cooperates with the teacher and other class-members	1	2	3	4	(5)	5	4.61
12. How deeply involved (s)he gets in the work	1	2	3	(4)X	(5)	5	4.16
13. How hard (s)he tries	1	2	3	4	(5)	5	4.51

Scores

	VU	U	RI	I	VI	Teacher	Class Mean
14. How agreeable and well-mannered (s)he generally is	1	2	3	4	5	4	3.93
15. How ready (s)he is to say or do something without teacher suggestion or direction	1	2	3	4	5	5	4.12
16. How well (s)he can take a basic idea and develop it	1	2	3	4	5	4	4.35
17. How clearly and fluently (s)he can explain the way (s)he feels about things	1	2	3	4	5	3	4.16

TEACHER 17 AND CLASS MEANS:

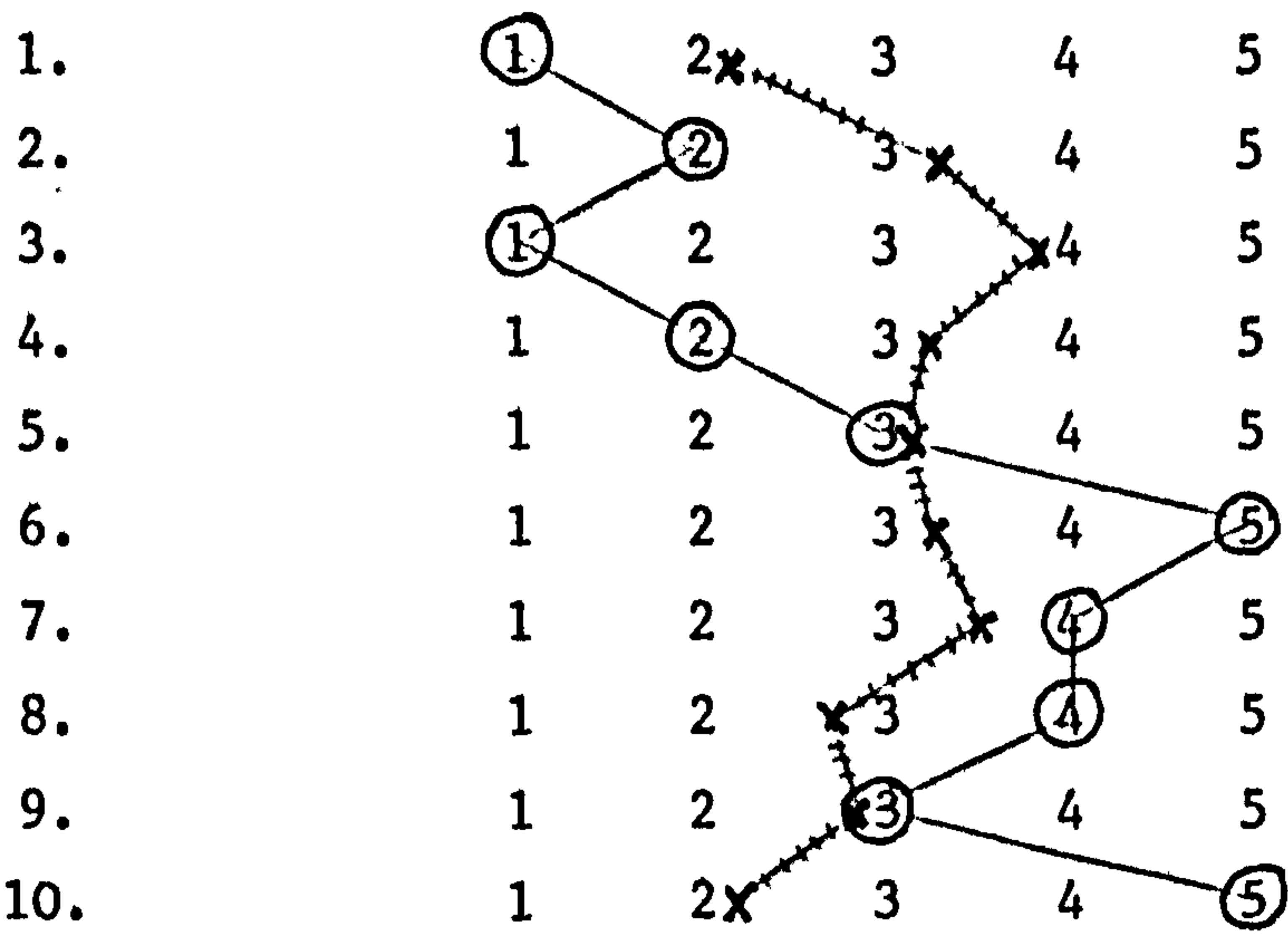
DRAMA AIMS

= Teacher

= Class Mean

- (1) = most important
- (2) = 2nd in importance
- (3) = 3rd in importance
- (4) = 4th in importance
- (5) = least important

			Score	
Item No.		Teacher	Class Mean	
1.	Pupils realise the value of cooperation with other people	1	(2.09)	
2.	Pupils can solve problems they meet	2	(3.25)	
3.	Pupils think about things that happen to them	1	(3.83)	
4.	Pupils better understand what it's like to be in someone else's shoes	2	(3.25)	
5.	Pupils understand the kind of person they are	3	(3.06)	
6.	Pupils are better able to perform in or produce plays	5	(3.22)	
7.	Pupils can have an enjoyable time doing drama	4	(3.48)	
8.	Pupils can feel they've achieved something worthwhile	4	(2.74)	
9.	Pupils are less shy and more outgoing	3	(2.83)	
10.	Pupils can realise their buried potential and talents	5	(2.16)	



TEACHER 18:

TEACHING STYLE

Each teacher has his or her own unique teaching style. What follows is an attempt to discover what approaches you choose to emphasise in your work.

Each statement below describes an action or approach to drama teaching. Please circle the number which indicates how likely you would be to employ a particular action or approach in the course of a normal lesson.

1 = Very unlikely (VU); 2 = Unlikely (U); 3 = Possibly (P);
4 = Likely (L); 5 = Very Likely (VL)

	VU	U	P	L	VL
1. I accept and develop suggestions that my pupils make	1	2	3	(4)	5
2. I use direct and firm reprimand to check pupils who are damaging the lesson	1	2	3	4	(5)
3. I arrange things so that pupils take the initiative in the work	1	2	3	(4)	5
4. I emphasise oral work/language development	1	2	3	4	(5)
5. I ask my pupils questions that help them think about the work	1	2	3	4	(5)
6. I arrange work so that pupils interact directly with each other	1	2	3	(4)	5
7. I ask my pupils to follow directions that require some thought on their part	1	2	3	(4)	5
8. I accept any strong feelings my pupils may happen to show	1	2	3	(4)	5
9. I encourage my pupils by praising their responses	1	2	3	4	(5)
10. I try to actively involve all the pupils in the work	1	2	3	4	(5)

TEACHER 18:

ACTIVITIES A

Below are listed twenty activities used in drama classes at the secondary level. Indicate how frequently you use each activity with your pupils (in your selected class) by circling the appropriate number.

1 = Very rarely (VR); 2 = Occasionally (O); 3 = Regularly (R);
4 = Quite frequently (QF); 5 = Very frequently (VF)

	VR	O	R	QF	VF
1. Pupils play drama games	1	2	3	4	(5)
2. Pupils make their own films	(1)	2	3	4	5
3. Pupils do mime work	1	2	3	(4)	5
4. Pupils work from scripts they've written themselves	1	(2)	3	4	5
5. Pupils work from scripts written by some author	(1)	2	3	4	5
6. Pupils practise movement exercises	1	2	(3)	4	5
7. Pupils do movement that they decide on for themselves as they go along	1	2	3	(4)	5
8. Pupils do dance work	(1)	2	3	4	5
9. Pupils take something like a poem or story and act it out	1	2	3	(4)	5
10. Pupils practise sense exercises (looking, listening, etc. - real or imagined)	1	2	(3)	4	5
11. Pupils use drama to help them understand another subject (e.g., English)	1	2	3	4	(5)
12. Pupils make up a play of their own then tape-record it	1	2	(3)	4	5
13. Pupils discuss the drama work	1	2	3	4	(5)
14. Pupils act out scenes where they know in advance nothing of the characters or what is going to happen	1	2	(3)	4	5
15. Pupils act out scenes where they have in advance an outline of the characters and what is going to happen	1	2	3	(4)	5
16. After they've decided exactly on the personality of each character and what's going to happen, the pupils practise and rehearse the scene	1	2	(3)	4	5
17. Pupils do work based on music	1	2	(3)	4	5
18. Pupils do work that mainly concentrates on talking and language	1	(2)	3	4	5
19. After they've prepared and added some bits of movement, pupils read a play from their books	(1)	2	3	4	5
20. Pupils make up a play of their own, then have it video-taped so it's like a TV play	(1)	2	3	4	5

TEACHER 18:

ACTIVITIES B

The way a drama teacher organises his/her work depends, of course, on many factors. Thinking in general terms, however, about your selected class, list percentages under each of the four headings below to indicate something of the way you choose to operate in your drama lessons with the class.

(1)

IDEAS FOR THE WORK COME FROM:	%
Class	30
Teacher	30
Class and Teacher together	40
TOTAL	100%

(2)

PUPILS WORK AS:	%
Individuals	10
Pairs	10
Small groups	40
Whole class unit	40
TOTAL	100%

(3)

I USE THE TECHNIQUE:	%
Teacher in role	30
Teacher out of role	30
Teacher moving from in role to out of role	40
TOTAL	100%

(4)

THE PUPILS' WORK HAS:	%
No audience	50
Class audience only	50
Outside-Class audience	0
TOTAL	100%

CLASS OF TEACHER 18: (Mean Scores and Standard Deviations)

ATTITUDE

- 1 = I strong agree (SA)
2 = I agree (A)
3 = I'm undecided (U)
4 = I disagree (D)
5 = I strongly disagree (SD)

		1	2	3	4	5	Mean Score	Standard Deviation
1.	It would probably be better in the long run if we did less drama work and more work on other subjects	1	2	3	4	5	1.73	(1.04)
2.	Drama lessons don't really teach you anything important	1	2	3	4	5	1.47	(0.77)
3.	In drama class you learn far more worthwhile things than just how to act	1	2	3	4	5	2.33	(1.18)
4.	I have a lot more fun in drama than in any other subject	1	2	3	4	5	2.10	(1.28)
5.	Drama makes it easier for me to explain the way I think and feel about things	1	2	3	4	5	2.00	(0.81)
6.	We should have drama lessons more often than we do	1	2	3	4	5	1.89	(1.04)
7.	I have never really learned anything from a drama lesson	1	2	3	4	5	1.89	(1.24)
8.	Drama helps me understand much better how other people feel about things	1	2	3	4	5	2.05	(0.52)
9.	The work we do in drama makes it easier for me to sort out my own ideas about right and wrong	1	2	3	4	5	1.88	(0.67)
10.	I honestly don't believe drama does us any real good	1	2	3	4	5	1.42	(1.01)
11.	Since starting drama I've begun to understand myself and my family a good bit better	1	2	3	4	5	2.17	(0.80)
12.	Working in drama really helps you when you're trying to get across your personal ideas and feelings	1	2	3	4	5	2.22	(0.73)

TEACHER 18 AND CLASS MEANS : EVALUATION CONCERNS

= Teacher

= Class Mean

1 = Very unimportant (VU); 2 = Unimportant (U); 3 = Reasonably Important (RI); 4 = Important (I);
5 = Very important (VI)

1. How willing a pupil is to exchange ideas with the rest of the class
2. How graceful (s)he is in the way (s)he stands and moves
3. What (s)he says about the work
4. How often (s)he is concerned about other people and not just him/herself
5. How self-confident (s)he is
6. How much (s)he seems to enjoy doing the work
7. How completely (s)he can concentrate on the drama work
8. How well (s)he can understand the ideas beneath the surface of what's said and done in drama
9. How regularly (s)he attends drama class
10. How much skill (s)he shows in details of the drama work
11. How well (s)he cooperates with the teacher and other class-members
12. How deeply involved (s)he gets in the work
13. How hard (s)he tries

Scores					
			Teacher		
			Class Mean		
VU	U	RI	I	VI	
1	2	3	4	5	5 4.05
1	2	3	4	5	2 3.84
1	2	3	4	5	3 3.78
1	2	3	4	5	5 3.88
1	2	3	4	5	4 4.26
1	2	3	4	5	4 4.05
1	2	3	4	5	5 4.00
1	2	3	4	5	3 4.05
1	2	3	4	5	3 4.11
1	2	3	4	5	3 4.26
1	2	3	4	5	5 4.26
1	2	3	4	5	5 4.00
1	2	3	4	5	5 4.26

Scores

	VU	U	RI	I	VI	Teacher	Class Mean
14. How agreeable and well-mannered (s)he generally is	1	2	3	4*	5	3	4.11
15. How ready (s)he is to say or do something without teacher suggestion or direction	1	2	3	4	5	4	3.73
16. How well (s)he can take a basic idea and develop it	1	2	3	4	5	4	4.26
17. How clearly and fluently (s)he can explain the way (s)he feels about things	1	2	3	4	5	4	4.50

TEACHER 18 AND CLASS MEANS:

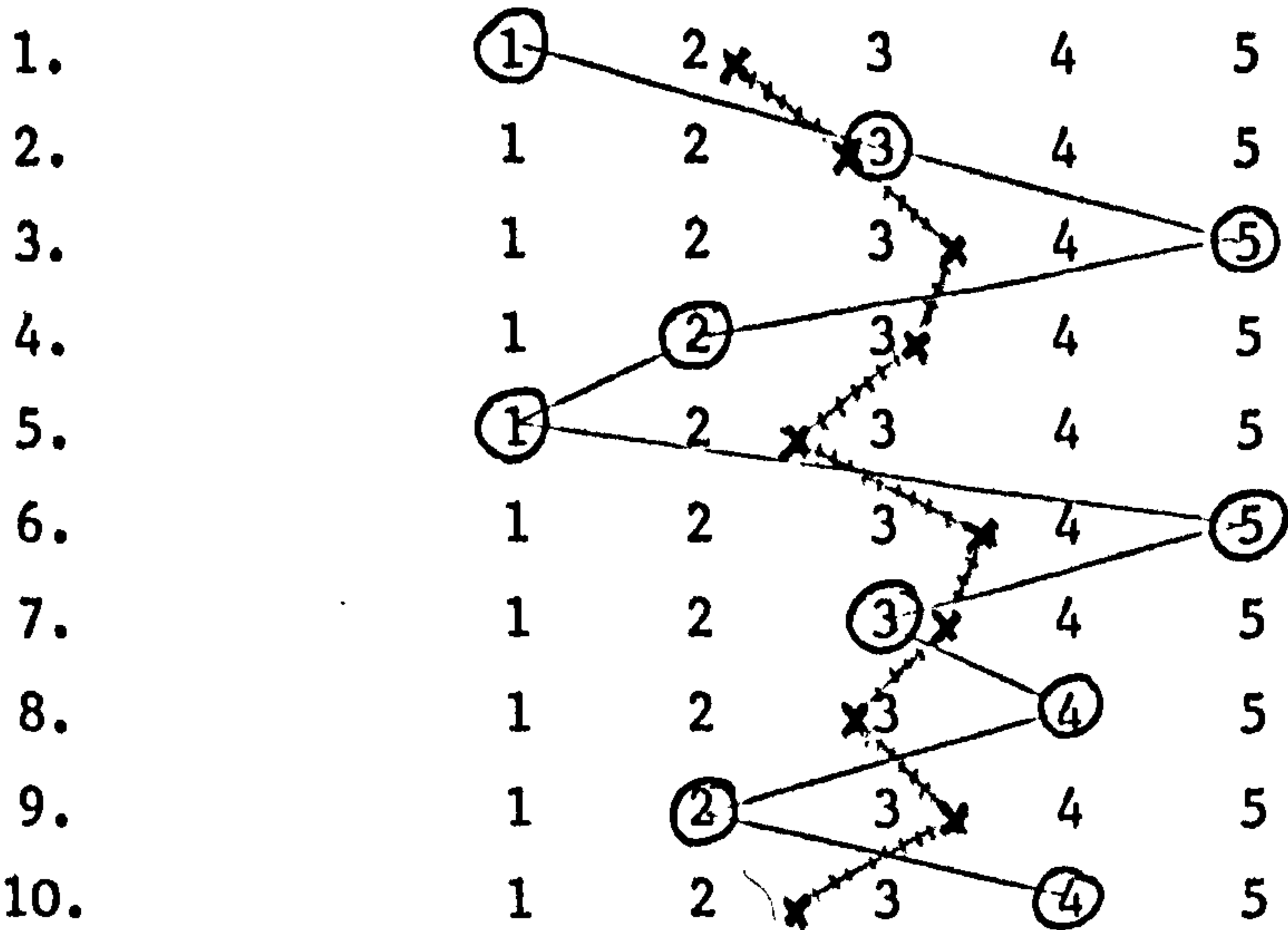
DRAMA AIMS

= Teacher

= Class Mean

- (1) = most important
- (2) = 2nd in importance
- (3) = 3rd in importance
- (4) = 4th in importance
- (5) = least important

		Score	
Item No.		Teacher	Class Mean
1.	Pupils realise the value of cooperation with other people	1	(2.15)
2.	Pupils can solve problems they meet	3	(2.89)
3.	Pupils think about things that happen to them	5	(3.31)
4.	Pupils better understand what it's like to be in someone else's shoes	2	(3.15)
5.	Pupils understand the kind of person they are	1	(2.57)
6.	Pupils are better able to perform in or produce plays	5	(3.47)
7.	Pupils can have an enjoyable time doing drama	3	(3.27)
8.	Pupils can feel they've achieved something worthwhile	4	(2.88)
9.	Pupils are less shy and more outgoing	2	(3.31)
10.	Pupils can realise their buried potential and talents	4	(2.42)



TEACHER 19:

TEACHING STYLE

Each teacher has his or her own unique teaching style. What follows is an attempt to discover what approaches you choose to emphasise in your work.

Each statement below describes an action or approach to drama teaching. Please circle the number which indicates how likely you would be to employ a particular action or approach in the course of a normal lesson.

1 = Very unlikely (VU); 2 = Unlikely (U); 3 = Possibly (P);
4 = Likely (L); 5 = Very Likely (VL)

	VU	U	P	L	VL
1. I accept and develop suggestions that my pupils make	1	2	3	4	⑤
2. I use direct and firm reprimand to check pupils who are damaging the lesson	1	2	③	4	5
3. I arrange things so that pupils take the initiative in the work	1	2	3	4	⑤
4. I emphasise oral work/language development	1	2	3	④	5
5. I ask my pupils questions that help them think about the work	1	2	3	4	⑤
6. I arrange work so that pupils interact directly with each other	1	2	3	4	⑤
7. I ask my pupils to follow directions that require some thought on their part	1	2	3	4	⑤
8. I accept any strong feelings my pupils may happen to show	1	2	3	4	⑤
9. I encourage my pupils by praising their responses	1	2	3	4	⑤
10. I try to actively involve all the pupils in the work	1	2	3	4	⑤

TEACHER 19:

ACTIVITIES A

Below are listed twenty activities used in drama classes at the secondary level. Indicate how frequently you use each activity with your pupils (in your selected class) by circling the appropriate number.

1 = Very rarely (VR); 2 = Occasionally (O); 3 = Regularly (R);
4 = Quite frequently (QF); 5 = Very frequently (VF)

	VR	O	R	QF	VF
1. Pupils play drama games	1	2	③	4	5
2. Pupils make their own films	①	2	3	4	5
3. Pupils do mime work	1	②	3	4	5
4. Pupils work from scripts they've written themselves	1	②	3	4	5
5. Pupils work from scripts written by some author	1	②	3	4	5
6. Pupils practise movement exercises	1	②	3	4	5
7. Pupils do movement that they decide on for themselves as they go along	1	2	③	4	5
8. Pupils do dance work	1	②	3	4	5
9. Pupils take something like a poem or story and act it out	1	②	3	4	5
10. Pupils practise sense exercises (looking, listening, etc. - real or imagined)	1	2	③	4	5
11. Pupils use drama to help them understand another subject (e.g., English)	1	②	3	4	5
12. Pupils make up a play of their own then tape-record it	1	②	3	4	5
13. Pupils discuss the drama work	1	2	3	4	⑤
14. Pupils act out scenes where they know in advance nothing of the characters or what is going to happen	1	2	3	④	5
15. Pupils act out scenes where they have in advance an outline of the characters and what is going to happen	1	2	3	④	5
16. After they've decided exactly on the personality of each character and what's going to happen, the pupils practise and rehearse the scene	1	2	③	4	5
17. Pupils do work based on music	1	②	3	4	5
18. Pupils do work that mainly concentrates on talking and language	1	2	③	4	5
19. After they've prepared and added some bits of movement, pupils read a play from their books	①	2	3	4	5
20. Pupils make up a play of their own, then have it video-taped so it's like a TV play	①	2	3	4	5

TEACHER 19:

ACTIVITIES B

The way a drama teacher organises his/her work depends, of course, on many factors. Thinking in general terms, however, about your selected class, list percentages under each of the four headings below to indicate something of the way you choose to operate in your drama lessons with the class.

(1)

IDEAS FOR THE WORK COME FROM:	%
Class	40
Teacher	20
Class and Teacher together	40
TOTAL	100%

(2)

PUPILS WORK AS:	%
Individuals	-
Pairs	20
Small groups	50
Whole class unit	30
TOTAL	100%

(3)

I USE THE TECHNIQUE:	%
Teacher in role	30
Teacher out of role	40
Teacher moving from in role to out of role	30
TOTAL	100%

(4)

THE PUPILS' WORK HAS:	%
No audience	20
Class audience only	60
Outside-Class audience	20
TOTAL	100%

CLASS OF TEACHER 19 : (Mean Scores and Standard Deviations)

ATTITUDE

- 1 = I strong agree (SA)
2 = I agree (A)
3 = I'm undecided (U)
4 = I disagree (D)
5 = I strongly disagree (SD)

		1	2	3	4	5	Mean Score	Standard Deviation
1.	It would probably be better in the long run if we did less drama work and more work on other subjects	1	2	3	4	5	1.95	(0.74)
2.	Drama lessons don't really teach you anything important	1	2	3	4	5	1.52	(0.60)
3.	In drama class you learn far more worthwhile things than just how to act	1	2	3	4	5	2.33	(0.65)
4.	I have a lot more fun in drama than in any other subject	1	2	3	4	5	2.00	(0.77)
5.	Drama makes it easier for me to explain the way I think and feel about things	1	2	3	4	5	2.19	(0.68)
6.	We should have drama lessons more often than we do	1	2	3	4	5	2.33	(1.23)
7.	I have never really learned anything from a drama lesson	1	2	3	4	5	1.52	(0.60)
8.	Drama helps me understand much better how other people feel about things	1	2	3	4	5	2.09	(0.70)
9.	The work we do in drama makes it easier for me to sort out my own ideas about right and wrong	1	2	3	4	5	2.61	(0.74)
10.	I honestly don't believe drama does us any real good	1	2	3	4	5	1.52	(0.60)
11.	Since starting drama I've begun to understand myself and my family a good bit better	1	2	3	4	5	2.33	(0.85)
12.	Working in drama really helps you when you're trying to get across your personal ideas and feelings	1	2	3	4	5	2.38	(0.80)

						Mean Score	Standard Deviation
13. Drama class gives you a chance to experience situations you might someday experience in real life	1	x 2	3	4	5	1.61	(0.59)
14. I'm especially glad if I'm off school on a drama-lesson day	1	x 2	3	4	5	1.42	(0.59)
15. Drama helps me feel much more self-confident	1	2 x	3	4	5	2.04	(0.80)
16. At the end of a drama lesson I usually feel I've been doing some- thing worthwhile	1	2 x	3	4	5	2.19	(0.81)
17. Drama may be a good idea in the primary school but not in the secondary school	1	x 2	3	4	5	1.61	(0.97)
18. In drama you learn how to cooperate with the others in your group	1	2 x	3	4	5	1.95	(0.86)
19. Drama may be fun but it's not really making very good use of your school time	1	x 2	3	4	5	1.61	(0.66)
20. Drama makes it easier for me to get along with other people	1	x 2	3	4	5	1.95	(0.74)
TOTAL						58.857	(4.672)

TEACHER 19 AND CLASS MEANS : EVALUATION CONCERNS

= Teacher

= Class Mean

1 = Very unimportant (VU); 2 = Unimportant (U); 3 = Reasonably Important (RI); 4 = Important (I);
5 = Very important (VI)

Scores

	VU	U	RI	I	VI	Teacher	Class Mean
1. How willing a pupil is to exchange ideas with the rest of the class	1	2	3	4	5	5	4.33
2. How graceful (s)he is in the way (s)he stands and moves	1	2	3	4	5	1	2.75
3. What (s)he says about the work	1	2	3	4	5	4	3.81
4. How often (s)he is concerned about other people and not just him/herself	1	2	3	4	5	5	3.66
5. How self-confident (s)he is	1	2	3	4	5	5	4.14
6. How much (s)he seems to enjoy doing the work	1	2	3	4	5	4	4.42
7. How completely (s)he can concentrate on the drama work	1	2	3	4	5	5	4.61
8. How well (s)he can understand the ideas beneath the surface of what's said and done in drama	1	2	3	4	5	5	4.04
9. How regularly (s)he attends drama class	1	2	3	4	5	4	4.47
10. How much skill (s)he shows in details of the drama work	1	2	3	4	5	4	4.00
11. How well (s)he cooperates with the teacher and other class-members	1	2	3	4	5	5	4.47
12. How deeply involved (s)he gets in the work	1	2	3	4	5	5	4.04
13. How hard (s)he tries	1	2	3	4	5	5	4.57

Scores

	VU	U	RI	I	VI	Teacher	Class Mean
14. How agreeable and well-mannered (s)he generally is	1	②	3	4 ^x	5	2	3.71
15. How ready (s)he is to say or do something without teacher suggestion or direction	1	2	3	④	5	4	4.04
16. How well (s)he can take a basic idea and develop it	1	2	3	4 ^x	⑤	5	4.23
17. How clearly and fluently (s)he can explain the way (s)he feels about things	1	2	3	4 ^x	⑤	5	4.09

TEACHER 19 AND CLASS MEANS:

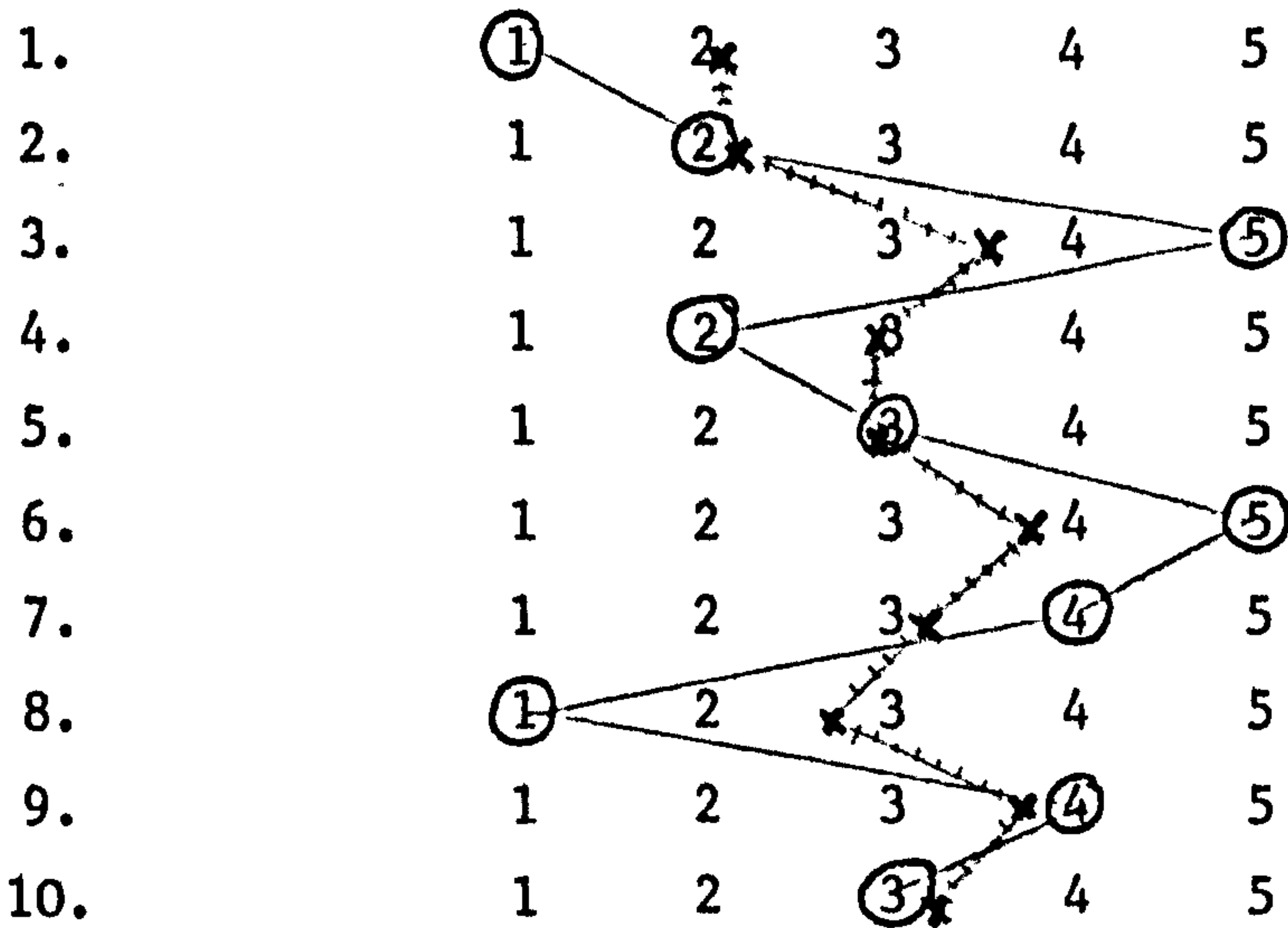
DRAMA AIMS

= Teacher

= Class Mean

- (1) = most important
- (2) = 2nd in importance
- (3) = 3rd in importance
- (4) = 4th in importance
- (5) = least important

		Score	
Item No.		Teacher	Class Mean
1.	Pupils realise the value of cooperation with other people	1	(2.04)
2.	Pupils can solve problems they meet	2	(2.09)
3.	Pupils think about things that happen to them	5	(3.47)
4.	Pupils better understand what it's like to be in someone else's shoes	2	(2.95)
5.	Pupils understand the kind of person they are	3	(2.95)
6.	Pupils are better able to perform in or produce plays	5	(3.76)
7.	Pupils can have an enjoyable time doing drama	4	(3.14)
8.	Pupils can feel they've achieved something worthwhile	1	(2.66)
9.	Pupils are less shy and more outgoing	4	(3.71)
10.	Pupils can realise their buried potential and talents	3	(3.19)



TEACHER 20:

TEACHING STYLE

Each teacher has his or her own unique teaching style. What follows is an attempt to discover what approaches you choose to emphasise in your work.

Each statement below describes an action or approach to drama teaching. Please circle the number which indicates how likely you would be to employ a particular action or approach in the course of a normal lesson.

1 = Very unlikely (VU); 2 = Unlikely (U); 3 = Possibly (P);
4 = Likely (L); 5 = Very Likely (VL)

	VU	U	P	L	VL
1. I accept and develop suggestions that my pupils make	1	2	3	(4)	5
2. I use direct and firm reprimand to check pupils who are damaging the lesson	1	2	3	(4)	5
3. I arrange things so that pupils take the initiative in the work	1	2	3	4	(5)
4. I emphasise oral work/language development	1	2	3	(4)	5
5. I ask my pupils questions that help them think about the work	1	2	3	4	(5)
6. I arrange work so that pupils interact directly with each other	1	2	3	(4)	5
7. I ask my pupils to follow directions that require some thought on their part	1	2	3	4	(5)
8. I accept any strong feelings my pupils may happen to show	1	2	3	(4)	5
9. I encourage my pupils by praising their responses	1	2	3	(4)	5
10. I try to actively involve all the pupils in the work	1	2	3	(4)	5

TEACHER 20:

ACTIVITIES A

Below are listed twenty activities used in drama classes at the secondary level. Indicate how frequently you use each activity with your pupils (in your selected class) by circling the appropriate number.

1 = Very rarely (VR); 2 = Occasionally (O); 3 = Regularly (R);
4 = Quite frequently (QF); 5 = Very frequently (VF)

	VR	O	R	QF	VF
1. Pupils play drama games	1	2	③	4	5
2. Pupils make their own films	①	2	3	4	5
3. Pupils do mime work	1	②	3	4	5
4. Pupils work from scripts they've written themselves	1	2	③	4	5
5. Pupils work from scripts written by some author	1	2	③	4	5
6. Pupils practise movement exercises	1	②	3	4	5
7. Pupils do movement that they decide on for themselves as they go along	1	2	③	4	5
8. Pupils do dance work	①	2	3	4	5
9. Pupils take something like a poem or story and act it out	①	2	3	4	5
10. Pupils practise sense exercises (looking, listening, etc. - real or imagined)	1	2	③	4	5
11. Pupils use drama to help them understand another subject (e.g., English)	1	2	③	4	5
12. Pupils make up a play of their own then tape-record it	1	②	3	4	5
13. Pupils discuss the drama work	1	2	3	④	5
14. Pupils act out scenes where they know in advance nothing of the characters or what is going to happen	1	2	3	④	5
15. Pupils act out scenes where they have in advance an outline of the characters and what is going to happen	1	②	3	4	5
16. After they've decided exactly on the personality of each character and what's going to happen, the pupils practise and rehearse the scene	1	②	3	4	5
17. Pupils do work based on music	1	②	3	4	5
18. Pupils do work that mainly concentrates on talking and language	1	2	3	④	5
19. After they've prepared and added some bits of movement, pupils read a play from their books	1	②	3	4	5
20. Pupils make up a play of their own, then have it video-taped so it's like a TV play	1	②	3	4	5

TEACHER 20:

ACTIVITIES B

The way a drama teacher organises his/her work depends, of course, on many factors. Thinking in general terms, however, about your selected class, list percentages under each of the four headings below to indicate something of the way you choose to operate in your drama lessons with the class.

(1)

IDEAS FOR THE WORK COME FROM:	%
Class	35
Teacher	60
Class and Teacher together	5
TOTAL	100%

(2)

PUPILS WORK AS:	%
Individuals	10
Pairs	30
Small groups	30
Whole class unit	30
TOTAL	100%

(3)

I USE THE TECHNIQUE:	%
Teacher in role	15
Teacher out of role	15
Teacher moving from in role to out of role	70
TOTAL	100%

(4)

THE PUPILS' WORK HAS:	%
No audience	90
Class audience only	10
Outside-Class audience	-
TOTAL	100%

CLASS OF TEACHER 20 : (Mean Scores and Standard Deviations)

ATTITUDE

- 1 = I strong agree (SA)
2 = I agree (A)
3 = I'm undecided (U)
4 = I disagree (D)
5 = I strongly disagree (SD)

		1	2	3	4	5	Mean Score	Standard Deviation
1.	It would probably be better in the long run if we did less drama work and more work on other subjects	1	2	3	4	5	1.86	(1.06)
2.	Drama lessons don't really teach you anything important	1	2	3	4	5	2.00	(0.84)
3.	In drama class you learn far more worthwhile things than just how to act	1	2	3	4	5	2.60	(0.82)
4.	I have a lot more fun in drama than in any other subject	1	2	3	4	5	2.26	(1.38)
5.	Drama makes it easier for me to explain the way I think and feel about things	1	2	3	4	5	2.33	(0.90)
6.	We should have drama lessons more often than we do	1	2	3	4	5	2.33	(1.34)
7.	I have never really learned anything from a drama lesson	1	2	3	4	5	2.00	(1.30)
8.	Drama helps me understand much better how other people feel about things	1	2	3	4	5	2.33	(1.04)
9.	The work we do in drama makes it easier for me to sort out my own ideas about right and wrong	1	2	3	4	5	2.53	(1.18)
10.	I honestly don't believe drama does us any real good	1	2	3	4	5	2.06	(1.38)
11.	Since starting drama I've begun to understand myself and my family a good bit better	1	2	3	4	5	3.66	(0.97)
12.	Working in drama really helps you when you're trying to get across your personal ideas and feelings	1	2	3	4	5	1.86	(0.74)

								Mean Score	Standard Deviation
13.	Drama class gives you a chance to experience situations you might someday experience in real life	1	X 2	3	4	5		1.60	(1.05)
14.	I'm especially glad if I'm off school on a drama-lesson day	1	2	X 3	4	5		2.33	(1.49)
15.	Drama helps me feel much more self-confident	1	2	X 3	4	5		2.86	(1.55)
16.	At the end of a drama lesson I usually feel I've been doing some- thing worthwhile	1	2	3	X 4	5		3.26	(1.71)
17.	Drama may be a good idea in the primary school but not in the secondary school	1	2	X 3	4	5		2.66	(1.44)
18.	In drama you learn how to cooperate with the others in your group	1	2	X 3	4	5		2.13	(0.74)
19.	Drama may be fun but it's not really making very good use of your school time	1	2	X 3	4	5		2.40	(1.12)
20.	Drama makes it easier for me to get along with other people	1	2	X 3	4	5		2.46	(1.18)
TOTAL								58.933	(5.522)

TEACHER 20 AND CLASS MEANS : EVALUATION CONCERNS

= Teacher

= Class Mean

1 = Very unimportant (VU); 2 = Unimportant (U); 3 = Reasonably Important (RI); 4 = Important (I); 5 = Very important (VI)

- How willing a pupil is to exchange ideas with the rest of the class
- How graceful (s)he is in the way (s)he stands and moves
- What (s)he says about the work
- How often (s)he is concerned about other people and not just him/herself
- How self-confident (s)he is
- How much (s)he seems to enjoy doing the work
- How completely (s)he can concentrate on the drama work
- How well (s)he can understand the ideas beneath the surface of what's said and done in drama
- How regularly (s)he attends drama class
- How much skill (s)he shows in details of the drama work
- How well (s)he cooperates with the teacher and other class-members
- How deeply involved (s)he gets in the work
- How hard (s)he tries

						Scores	
						Teacher	Class Mean
VU	U	RI	I	VI			
1	②	3	✕4	5		2	3.80
①	2	✕3	4	5		1	2.40
1	2	③	✕4	5		3	3.53
1	2	3	✕④	5		4	3.42
1	2	③	✕4	5		3	4.00
1	2	3	✕4	⑤		5	3.86
1	2	③	4	✕5		3	4.53
1	2	③	✕4	5		3	4.00
1	②	3	✕4	5		2	3.33
1	②	3	4	✕5		2	4.20
1	2	③	4	✕5		3	4.35
1	2	③	✕4	5		3	3.80
1	2	3	4	⑤		5	4.26

Scores

	VU	U	RI	I	VI	Teacher	Class Mean
14. How agreeable and well-mannered (s)he generally is	1	②	3	✕ 4	5	2	3.50
15. How ready (s)he is to say or do something without teacher suggestion or direction	1	2	3	④	5	4	3.40
16. How well (s)he can take a basic idea and develop it	1	2	3	✕ ④	5	4	3.60
17. How clearly and fluently (s)he can explain the way (s)he feels about things	1	②	3	4 ✕	5	2	4.26

TEACHER 20 AND CLASS MEANS:

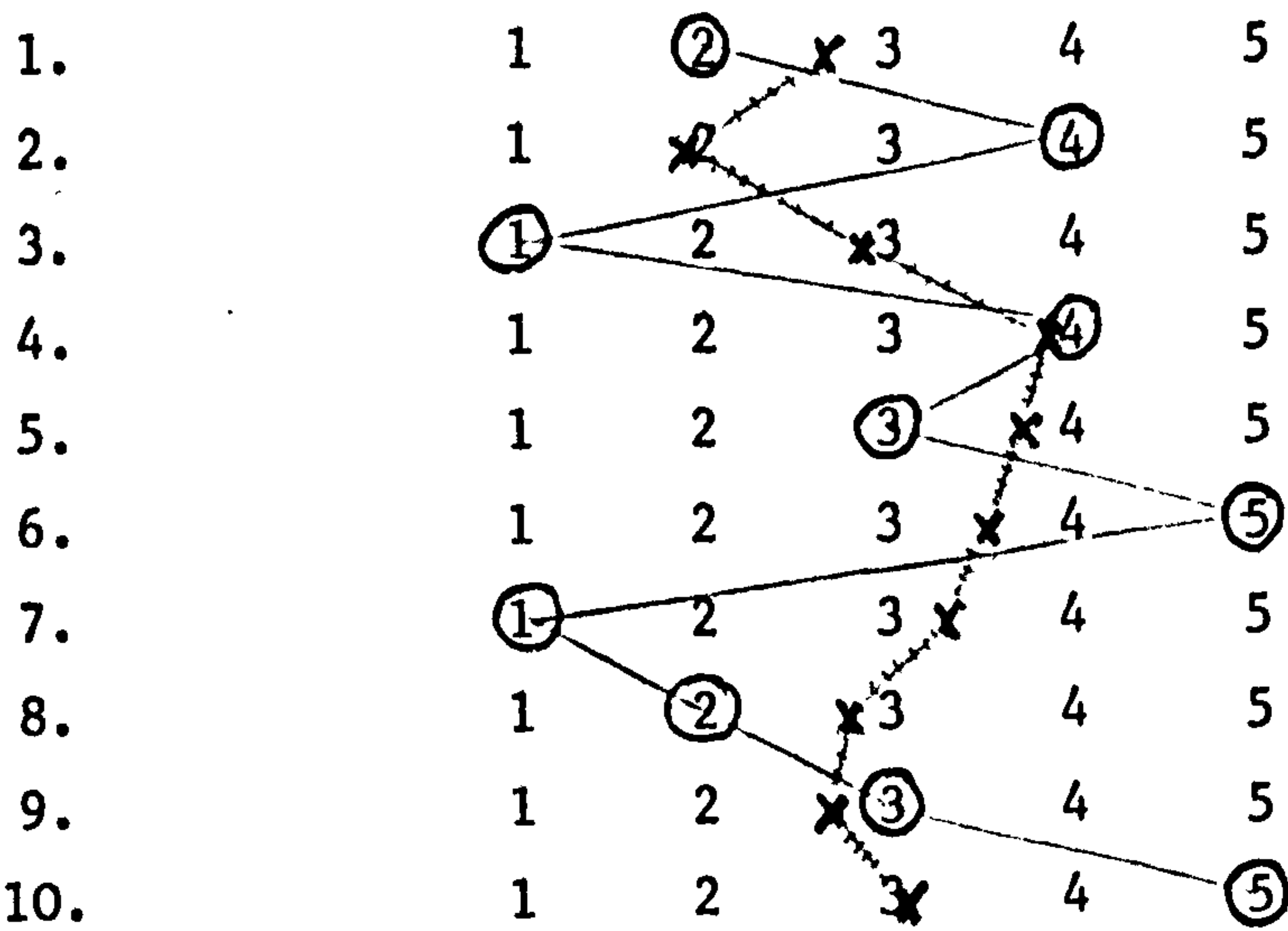
DRAMA AIMS

= Teacher

= Class Mean

- (1) = most important
- (2) = 2nd in importance
- (3) = 3rd in importance
- (4) = 4th in importance
- (5) = least important

		Score	
Item No.		Teacher	Class Mean
1.	Pupils realise the value of cooperation with other people	2	(2.60)
2.	Pupils can solve problems they meet	4	(1.93)
3.	Pupils think about things that happen to them	1	(2.85)
4.	Pupils better understand what it's like to be in someone else's shoes	4	(3.85)
5.	Pupils understand the kind of person they are	3	(3.71)
6.	Pupils are better able to perform in or produce plays	5	(3.50)
7.	Pupils can have an enjoyable time doing drama	1	(3.26)
8.	Pupils can feel they've achieved something worthwhile	2	(2.80)
9.	Pupils are less shy and more outgoing	3	(2.66)
10.	Pupils can realise their buried potential and talents	5	(3.06)



TEACHER 21:

TEACHING STYLE

Each teacher has his or her own unique teaching style. What follows is an attempt to discover what approaches you choose to emphasise in your work.

Each statement below describes an action or approach to drama teaching. Please circle the number which indicates how likely you would be to employ a particular action or approach in the course of a normal lesson.

1 = Very unlikely (VU); 2 = Unlikely (U); 3 = Possibly (P);
4 = Likely (L); 5 = Very Likely (VL)

	VU	U	P	L	VL
1. I accept and develop suggestions that my pupils make	1	2	3	④	5
2. I use direct and firm reprimand to check pupils who are damaging the lesson	1	2	3	4	⑤
3. I arrange things so that pupils take the initiative in the work	1	2	3	④	5
4. I emphasise oral work/language development	1	2	③	4	5
5. I ask my pupils questions that help them think about the work	1	2	3	4	⑤
6. I arrange work so that pupils interact directly with each other	1	2	3	4	⑤
7. I ask my pupils to follow directions that require some thought on their part	1	2	3	④	5
8. I accept any strong feelings my pupils may happen to show	1	2	3	4	5
9. I encourage my pupils by praising their responses	1	2	3	4	⑤
10. I try to actively involve all the pupils in the work	1	2	3	4	⑤

TEACHER 21:

ACTIVITIES A

Below are listed twenty activities used in drama classes at the secondary level. Indicate how frequently you use each activity with your pupils (in your selected class) by circling the appropriate number.

1 = Very rarely (VR); 2 = Occasionally (O); 3 = Regularly (R);
4 = Quite frequently (QF); 5 = Very frequently (VF)

	VR	O	R	QF	VF
1. Pupils play drama games	1	②	3	4	5
2. Pupils make their own films	①	2	3	4	5
3. Pupils do mime work	1	2	3	④	5
4. Pupils work from scripts they've written themselves	1	2	3	④	5
5. Pupils work from scripts written by some author	1	②	3	4	5
6. Pupils practise movement exercises	1	2	3	4	⑤
7. Pupils do movement that they decide on for themselves as they go along	1	②	3	4	5
8. Pupils do dance work	1	2	3	4	⑤
9. Pupils take something like a poem or story and act it out	1	2	3	④	5
10. Pupils practise sense exercises (looking, listening, etc. - real or imagined)	1	2	3	④	5
11. Pupils use drama to help them understand another subject (e.g., English)	1	2	③	4	5
12. Pupils make up a play of their own then tape-record it	1	②	3	4	5
13. Pupils discuss the drama work	1	2	3	④	5
14. Pupils act out scenes where they know in advance nothing of the characters or what is going to happen	①	2	3	4	5
15. Pupils act out scenes where they have in advance an outline of the characters and what is going to happen	1	2	3	④	5
16. After they've decided exactly on the personality of each character and what's going to happen, the pupils practise and rehearse the scene	1	2	3	④	5
17. Pupils do work based on music	1	2	③	4	5
18. Pupils do work that mainly concentrates on talking and language	1	2	3	④	5
19. After they've prepared and added some bits of movement, pupils read a play from their books	①	2	3	4	5
20. Pupils make up a play of their own, then have it video-taped so it's like a TV play	①	2	3	4	5

TEACHER 21:

ACTIVITIES B

The way a drama teacher organises his/her work depends, of course, on many factors. Thinking in general terms, however, about your selected class, list percentages under each of the four headings below to indicate something of the way you choose to operate in your drama lessons with the class.

(1)

IDEAS FOR THE WORK COME FROM:	%
Class	30
Teacher	30
Class and Teacher together	40
TOTAL	100%

(2)

PUPILS WORK AS:	%
Individuals	15
Pairs	20
Small groups	60
Whole class unit	5
TOTAL	100%

(3)

I USE THE TECHNIQUE:	%
Teacher in role	30
Teacher out of role	30
Teacher moving from in role to out of role	40
TOTAL	100%

(4)

THE PUPILS' WORK HAS:	%
No audience	20
Class audience only	80
Outside-Class audience	0
TOTAL	100%

CLASS OF TEACHER 21 : (Mean Scores and Standard Deviations)

ATTITUDE

- 1 = I strong agree (SA)
2 = I agree (A)
3 = I'm undecided (U)
4 = I disagree (D)
5 = I strongly disagree (SD)

		1	2	3	4	5	Mean Score	Standard Deviation
1.	It would probably be better in the long run if we did less drama work and more work on other subjects	1	2	3	4	5	3.35	(1.28)
2.	Drama lessons don't really teach you anything important	1	2	3	4	5	2.85	(1.50)
3.	In drama class you learn far more worthwhile things than just how to act	1	2	3	4	5	3.21	(1.10)
4.	I have a lot more fun in drama than in any other subject	1	2	3	4	5	3.28	(1.48)
5.	Drama makes it easier for me to explain the way I think and feel about things	1	2	3	4	5	2.71	(1.18)
6.	We should have drama lessons more often than we do	1	2	3	4	5	3.32	(1.51)
7.	I have never really learned anything from a drama lesson	1	2	3	4	5	2.78	(1.44)
8.	Drama helps me understand much better how other people feel about things	1	2	3	4	5	2.50	(1.10)
9.	The work we do in drama makes it easier for me to sort out my own ideas about right and wrong	1	2	3	4	5	3.07	(1.35)
10.	I honestly don't believe drama does us any real good	1	2	3	4	5	2.96	(1.62)
11.	Since starting drama I've begun to understand myself and my family a good bit better	1	2	3	4	5	3.53	(1.29)
12.	Working in drama really helps you when you're trying to get across your personal ideas and feelings	1	2	3	4	5	2.64	(1.59)

										Mean Score	Standard Deviation
13. Drama class gives you a chance to experience situations you might someday experience in real life	1	2	x 3	4	5	2.39	(1.10)				
14. I'm especially glad if I'm off school on a drama-lesson day	1	2	x 3	4	5	2.85	(1.50)				
15. Drama helps me feel much more self-confident	1	2	3 x	4	5	3.07	(1.41)				
16. At the end of a drama lesson I usually feel I've been doing some- thing worthwhile	1	2	3 x	4	5	3.21	(1.19)				
17. Drama may be a good idea in the primary school but not in the secondary school	1	2	3 x	4	5	3.00	(1.61)				
18. In drama you learn how to cooperate with the others in your group	1	2	x 3	4	5	2.46	(1.42)				
19. Drama may be fun but it's not really making very good use of your school time	1	2	3 x	4	5	2.96	(1.45)				
20. Drama makes it easier for me to get along with other people	1	2	3 x	4	5	2.89	(1.42)				
TOTAL										59.536	(7.446)

TEACHER 21 AND CLASS MEANS : EVALUATION CONCERNS

= Teacher

= Class Mean

1 = Very unimportant (VU); 2 = Unimportant (U); 3 = Reasonably Important (RI); 4 = Important (I);
5 = Very important (VI)

	VU	U	RI	I	VI	Scores	
						Teacher	Class Mean
1. How willing a pupil is to exchange ideas with the rest of the class	1	2	3	4	5	4	3.92
2. How graceful (s)he is in the way (s)he stands and moves	1	2	3	4	5	2	2.28
3. What (s)he says about the work	1	2	3	4	5	4	3.42
4. How often (s)he is concerned about other people and not just him/herself	1	2	3	4	5	5	3.50
5. How self-confident (s)he is	1	2	3	4	5	4	4.28
6. How much (s)he seems to enjoy doing the work	1	2	3	4	5	5	3.67
7. How completely (s)he can concentrate on the drama work	1	2	3	4	5	4	3.64
8. How well (s)he can understand the ideas beneath the surface of what's said and done in drama	1	2	3	4	5	4	3.96
9. How regularly (s)he attends drama class	1	2	3	4	5	3	3.21
10. How much skill (s)he shows in details of the drama work	1	2	3	4	5	3	3.59
11. How well (s)he cooperates with the teacher and other class-members	1	2	3	4	5	5	4.17
12. How deeply involved (s)he gets in the work	1	2	3	4	5	5	3.78
13. How hard (s)he tries	1	2	3	4	5	4	4.64

Scores

	Teacher						Class Mean
	VU	U	RI	I	VI		
14. How agreeable and well-mannered (s)he generally is	1	2	③	4✕	5	3	4.14
15. How ready (s)he is to say or do something without teacher suggestion or direction	1	2	3	✕4	5	4	3.89
16. How well (s)he can take a basic idea and develop it	1	2	3	✕4	⑤	5	3.82
17. How clearly and fluently (s)he can explain the way (s)he feels about things	1	②	3✕	4	5	2	3.21

TEACHER 21 AND CLASS MEANS:

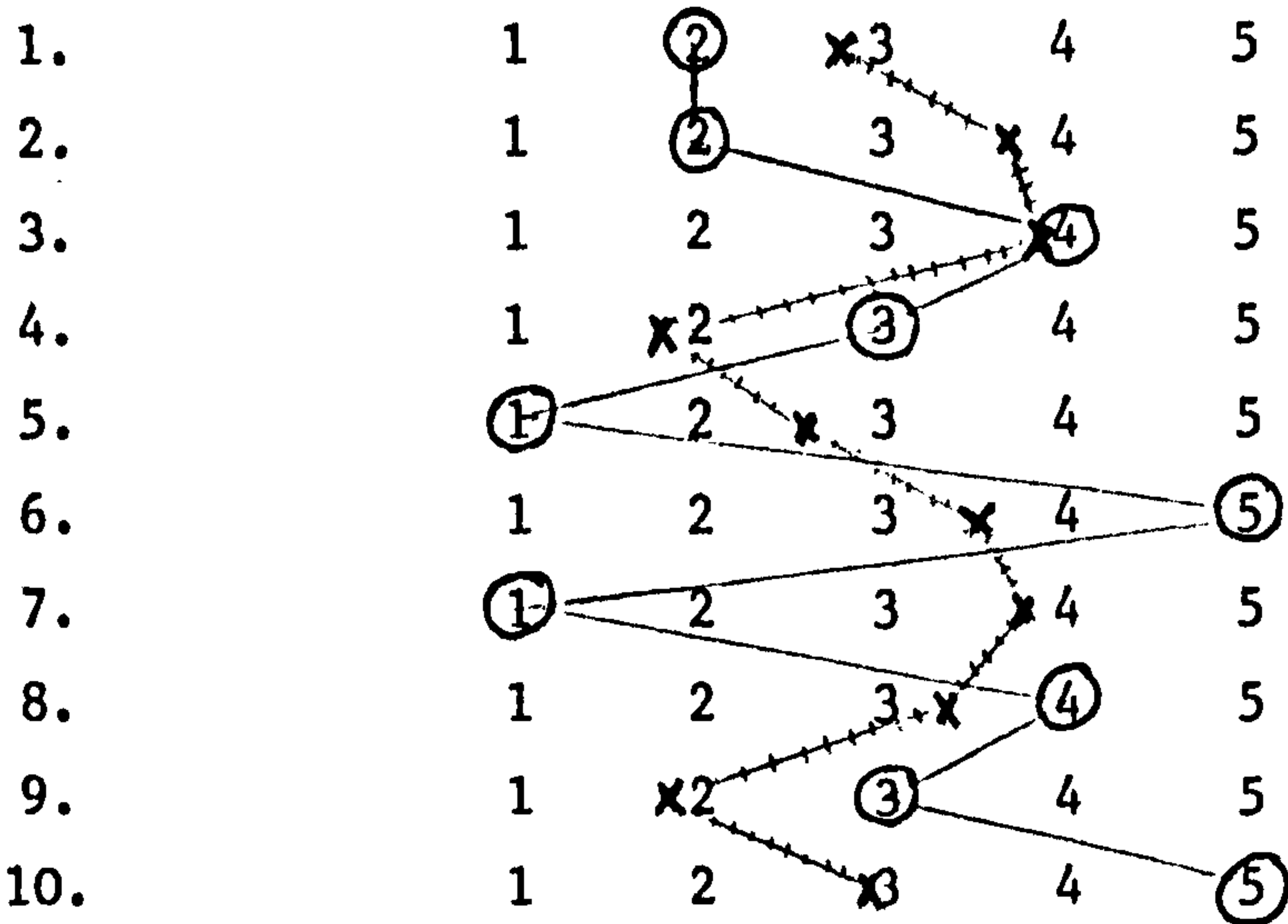
DRAMA AIMS

= Teacher

= Class Mean

- (1) = most important
- (2) = 2nd in importance
- (3) = 3rd in importance
- (4) = 4th in importance
- (5) = least important

		Score	
Item No.		Teacher	Class Mean
1.	Pupils realise the value of cooperation with other people	2	(2.82)
2.	Pupils can solve problems they meet	2	(3.60)
3.	Pupils think about things that happen to them	4	(3.82)
4.	Pupils better understand what it's like to be in someone else's shoes	3	(1.85)
5.	Pupils understand the kind of person they are	1	(2.57)
6.	Pupils are better able to perform in or produce plays	5	(3.42)
7.	Pupils can have an enjoyable time doing drama	1	(3.78)
8.	Pupils can feel they've achieved something worthwhile	4	(3.32)
9.	Pupils are less shy and more outgoing	3	(1.85)
10.	Pupils can realise their buried potential and talents	5	(2.92)



TEACHER 22:

TEACHING STYLE

Each teacher has his or her own unique teaching style. What follows is an attempt to discover what approaches you choose to emphasise in your work.

Each statement below describes an action or approach to drama teaching. Please circle the number which indicates how likely you would be to employ a particular action or approach in the course of a normal lesson.

1 = Very unlikely (VU); 2 = Unlikely (U); 3 = Possibly (P);
4 = Likely (L); 5 = Very Likely (VL)

	VU	U	P	L	VL
1. I accept and develop suggestions that my pupils make	1	2	3	4	⑤
2. I use direct and firm reprimand to check pupils who are damaging the lesson	1	2	3	④	5
3. I arrange things so that pupils take the initiative in the work	1	2	3	4	⑤
4. I emphasise oral work/language development	1	2	③	4	5
5. I ask my pupils questions that help them think about the work	1	2	3	4	⑤
6. I arrange work so that pupils interact directly with each other	1	2	3	4	⑤
7. I ask my pupils to follow directions that require some thought on their part	1	2	3	4	⑤
8. I accept any strong feelings my pupils may happen to show	1	2	3	④	5
9. I encourage my pupils by praising their responses	1	2	3	4	⑤
10. I try to actively involve all the pupils in the work	1	2	3	4	⑤

TEACHER 22:

ACTIVITIES A

Below are listed twenty activities used in drama classes at the secondary level. Indicate how frequently you use each activity with your pupils (in your selected class) by circling the appropriate number.

1 = Very rarely (VR); 2 = Occasionally (O); 3 = Regularly (R);
4 = Quite frequently (QF); 5 = Very frequently (VF)

	VR	O	R	QF	VF
1. Pupils play drama games	1	2	3	④	5
2. Pupils make their own films	1	②	3	4	5
3. Pupils do mime work	1	2	③	4	5
4. Pupils work from scripts they've written themselves	1	②	3	4	5
5. Pupils work from scripts written by some author	1	②	3	4	5
6. Pupils practise movement exercises	1	2	③	4	5
7. Pupils do movement that they decide on for themselves as they go along	1	②	3	4	5
8. Pupils do dance work	1	②	3	4	5
9. Pupils take something like a poem or story and act it out	1	2	③	4	5
10. Pupils practise sense exercises (looking, listening, etc. - real or imagined)	1	2	③	4	5
11. Pupils use drama to help them understand another subject (e.g., English)	1	②	3	4	5
12. Pupils make up a play of their own then tape-record it	①	2	3	4	5
13. Pupils discuss the drama work	1	2	3	④	5
14. Pupils act out scenes where they know in advance nothing of the characters or what is going to happen	1	2	3	④	5
15. Pupils act out scenes where they have in advance an outline of the characters and what is going to happen	1	2	③	4	5
16. After they've decided exactly on the personality of each character and what's going to happen, the pupils practise and rehearse the scene	1	②	3	4	5
17. Pupils do work based on music	①	2	3	4	5
18. Pupils do work that mainly concentrates on talking and language	1	2	3	④	5
19. After they've prepared and added some bits of movement, pupils read a play from their books	①	2	3	4	5
20. Pupils make up a play of their own, then have it video-taped so it's like a TV play	①	2	3	4	5

TEACHER 22:

ACTIVITIES B

The way a drama teacher organises his/her work depends, of course, on many factors. Thinking in general terms, however, about your selected class, list percentages under each of the four headings below to indicate something of the way you choose to operate in your drama lessons with the class.

(1)

IDEAS FOR THE WORK COME FROM:	%
Class	25
Teacher	25
Class and Teacher together	0
TOTAL	100%

(2)

PUPILS WORK AS:	%
Individuals	10
Pairs	10
Small groups	70
Whole class unit	10
TOTAL	100%

(3)

I USE THE TECHNIQUE:	%
Teacher in role	25
Teacher out of role	25
Teacher moving from in role to out of role	50
TOTAL	100%

(4)

THE PUPILS' WORK HAS:	%
No audience	40
Class audience only	60
Outside-Class audience	
TOTAL	100%

CLASS OF TEACHER 22 : (Mean Scores and Standard Deviations)

ATTITUDE

- 1 = I strong agree (SA)
- 2 = I agree (A)
- 3 = I'm undecided (U)
- 4 = I disagree (D)
- 5 = I strongly disagree (SD)

											Mean Score	Standard Deviation
1.	It would probably be better in the long run if we did less drama work and more work on other subjects	1	x 2	3	4	5					1.69	(0.92)
2.	Drama lessons don't really teach you anything important	1	x	3	4	5					2.00	(1.22)
3.	In drama class you learn far more worthwhile things than just how to act	1	2	x 3	4	5					2.57	(1.20)
4.	I have a lot more fun in drama than in any other subject	1	x 2	3	4	5					1.88	(1.03)
5.	Drama makes it easier for me to explain the way I think and feel about things	1	2	x 3	4	5					2.34	(1.09)
6.	We should have drama lessons more often than we do	1	x	3	4	5					2.00	(1.35)
7.	I have never really learned anything from a drama lesson	1	x 2	3	4	5					1.68	(0.90)
8.	Drama helps me understand much better how other people feel about things	1	2	x 3	4	5					2.38	(0.98)
9.	The work we do in drama makes it easier for me to sort out my own ideas about right and wrong	1	2	x 3	4	5					2.23	(1.21)
10.	I honestly don't believe drama does us any real good	1	x 2	3	4	5					1.61	(0.80)
11.	Since starting drama I've begun to understand myself and my family a good bit better	1	2	x 3	4	5					2.48	(1.15)
12.	Working in drama really helps you when you're trying to get across your personal ideas and feelings	1	x	3	4	5					2.07	(1.19)

									Mean Score	Standard Deviation
13. Drama class gives you a chance to experience situations you might someday experience in real life	1	x 2	3	4	5	1.76	(0.86)			
14. I'm especially glad if I'm off school on a drama-lesson day	1	2 x	3	4	5	2.03	(1.53)			
15. Drama helps me feel much more self-confident	1	2 x	3	4	5	2.30	(1.19)			
16. At the end of a drama lesson I usually feel I've been doing some- thing worthwhile	1	2 x	3	4	5	2.11	(1.17)			
17. Drama may be a good idea in the primary school but not in the secondary school	1	2	x 3	4	5	2.69	(1.35)			
18. In drama you learn how to cooperate with the others in your group	1	x 2	3	4	5	1.80	(1.02)			
19. Drama may be fun but it's not really making very good use of your school time	1	x 2	3	4	5	1.88	(1.10)			
20. Drama makes it easier for me to get along with other people	1	x 2	3	4	5	1.80	(0.89)			
TOTAL							56.208	(5.649)		

TEACHER 22 AND CLASS MEANS : EVALUATION CONCERNS

= Teacher

= Class Mean

1 = Very unimportant (VU); 2 = Unimportant (U); 3 = Reasonably Important (RI); 4 = Important (I);
5 = Very important (VI)

	VU	U	RI	I	VI	Scores	
						Teacher	Class Mean
1. How willing a pupil is to exchange ideas with the rest of the class	1	2	3 x	④	5	4	3.46
2. How graceful (s)he is in the way (s)he stands and moves	1	②	x3	4	5	2	2.92
3. What (s)he says about the work	1	2	③	x4	5	3	3.76
4. How often (s)he is concerned about other people and not just him/herself	1	2	3 x	④	5	4	3.42
5. How self-confident (s)he is	1	2	3	④	5	4	4.00
6. How much (s)he seems to enjoy doing the work	1	2	③	x4	5	3	3.96
7. How completely (s)he can concentrate on the drama work	1	2	3	④	5	4	3.88
8. How well (s)he can understand the ideas beneath the surface of what's said and done in drama	1	2	③ x	4	5	3	3.46
9. How regularly (s)he attends drama class	1	②	3	x4	5	2	3.80
10. How much skill (s)he shows in details of the drama work	1	2	③	x4	5	3	3.92
11. How well (s)he cooperates with the teacher and other class-members	1	2	3	④ x	5	4	4.26
12. How deeply involved (s)he gets in the work	1	2	3	x4	5	4	3.92
13. How hard (s)he tries	1	2	③	4x	5	3	4.12

Scores

	VU	U	RI	I	VI	Teacher	Class Mean
14. How agreeable and well-mannered (s)he generally is	1	2	3	4	5	4	3.92
15. How ready (s)he is to say or do something without teacher suggestion or direction	1	2	3	4	5	4	3.88
16. How well (s)he can take a basic idea and develop it	1	2	3	4	5	4	3.76
17. How clearly and fluently (s)he can explain the way (s)he feels about things	1	2	3	4	5	5	3.92

TEACHER 22 AND CLASS MEANS:

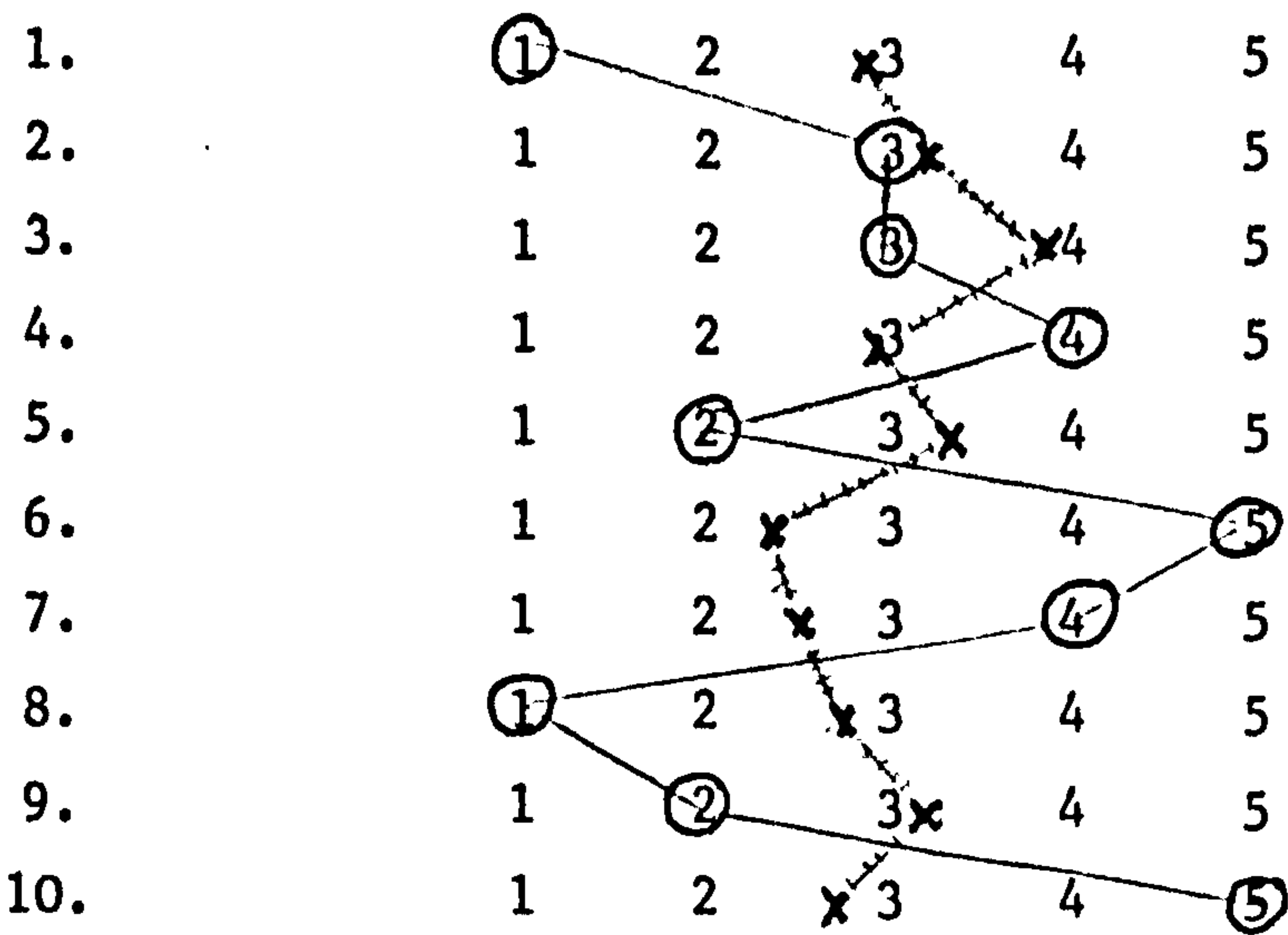
DRAMA AIMS

= Teacher

= Class Mean

- (1) = most important
- (2) = 2nd in importance
- (3) = 3rd in importance
- (4) = 4th in importance
- (5) = least important

		Score	
Item No.		Teacher	Class Mean
1.	Pupils realise the value of cooperation with other people	1	(2.88)
2.	Pupils can solve problems they meet	3	(3.19)
3.	Pupils think about things that happen to them	3	(3.84)
4.	Pupils better understand what it's like to be in someone else's shoes	4	(2.92)
5.	Pupils understand the kind of person they are	2	(3.34)
6.	Pupils are better able to perform in or produce plays	5	(2.34)
7.	Pupils can have an enjoyable time doing drama	4	(2.53)
8.	Pupils can feel they've achieved something worthwhile	1	(2.69)
9.	Pupils are less shy and more outgoing	2	(3.19)
10.	Pupils can realise their buried potential and talents	5	(2.69)



TEACHER 23:

TEACHING STYLE

Each teacher has his or her own unique teaching style. What follows is an attempt to discover what approaches you choose to emphasise in your work.

Each statement below describes an action or approach to drama teaching. Please circle the number which indicates how likely you would be to employ a particular action or approach in the course of a normal lesson.

1 = Very unlikely (VU); 2 = Unlikely (U); 3 = Possibly (P);
4 = Likely (L); 5 = Very Likely (VL)

	VU	U	P	L	VL
1. I accept and develop suggestions that my pupils make	1	2	3	④	5
2. I use direct and firm reprimand to check pupils who are damaging the lesson	1	2	3	4	⑤
3. I arrange things so that pupils take the initiative in the work	1	2	③	4	5
4. I emphasise oral work/language development	1	2	③	4	5
5. I ask my pupils questions that help them think about the work	1	2	3	④	5
6. I arrange work so that pupils interact directly with each other	1	2	③	4	5
7. I ask my pupils to follow directions that require some thought on their part	1	2	3	④	5
8. I accept any strong feelings my pupils may happen to show	1	2	③	4	5
9. I encourage my pupils by praising their responses	1	2	3	4	⑤
10. I try to actively involve all the pupils in the work	1	2	3	4	⑤

TEACHER 23:

ACTIVITIES A

Below are listed twenty activities used in drama classes at the secondary level. Indicate how frequently you use each activity with your pupils (in your selected class) by circling the appropriate number.

1 = Very rarely (VR); 2 = Occasionally (O); 3 = Regularly (R);
4 = Quite frequently (QF); 5 = Very frequently (VF)

	VR	O	R	QF	VF
1. Pupils play drama games	1	2	③	4	5
2. Pupils make their own films	①	2	3	4	5
3. Pupils do mime work	1	2	③	4	5
4. Pupils work from scripts they've written themselves	1	2	③	4	5
5. Pupils work from scripts written by some author	1	2	3	④	5
6. Pupils practise movement exercises	①	2	3	4	5
7. Pupils do movement that they decide on for themselves as they go along	①	2	3	4	5
8. Pupils do dance work	1	2	③	4	5
9. Pupils take something like a poem or story and act it out	1	②	3	4	5
10. Pupils practise sense exercises (looking, listening, etc. - real or imagined)	1	2	③	4	5
11. Pupils use drama to help them understand another subject (e.g., English)	1	②	3	4	5
12. Pupils make up a play of their own then tape-record it	1	②	3	4	5
13. Pupils discuss the drama work	1	2	3	④	5
14. Pupils act out scenes where they know in advance nothing of the characters or what is going to happen	1	②	3	4	5
15. Pupils act out scenes where they have in advance an outline of the characters and what is going to happen	1	2	3	④	5
16. After they've decided exactly on the personality of each character and what's going to happen, the pupils practise and rehearse the scene	1	2	3	4	5
17. Pupils do work based on music	1	2	3	④	5
18. Pupils do work that mainly concentrates on talking and language	1	2	③	4	5
19. After they've prepared and added some bits of movement, pupils read a play from their books	①	2	3	4	5
20. Pupils make up a play of their own, then have it video-taped so it's like a TV play	①	2	3	4	5

TEACHER 23:

ACTIVITIES B

The way a drama teacher organises his/her work depends, of course, on many factors. Thinking in general terms, however, about your selected class, list percentages under each of the four headings below to indicate something of the way you choose to operate in your drama lessons with the class.

(1)

IDEAS FOR THE WORK COME FROM:	%
Class	30
Teacher	40
Class and Teacher together	30
TOTAL	100%

(2)

PUPILS WORK AS:	%
Individuals	10
Pairs	20
Small groups	50
Whole class unit	20
TOTAL	100%

(3)

I USE THE TECHNIQUE:	%
Teacher in role	33
Teacher out of role	33
Teacher moving from in role to out of role	34
TOTAL	100%

(4)

THE PUPILS' WORK HAS:	%
No audience	40
Class audience only	50
Outside-Class audience	10
TOTAL	100%

CLASS OF TEACHER 23 : (Mean Scores and Standard Deviations)

ATTITUDE

- 1 = I strong agree (SA)
- 2 = I agree (A)
- 3 = I'm undecided (U)
- 4 = I disagree (D)
- 5 = I strongly disagree (SD)

									Mean Score	Standard Deviation
1.	It would probably be better in the long run if we did less drama work and more work on other subjects	1	2	3	4	5			1.76	(0.59)
2.	Drama lessons don't really teach you anything important	1	2	3	4	5			1.69	(0.85)
3.	In drama class you learn far more worthwhile things than just how to act	1	2	3	4	5			1.92	(0.49)
4.	I have a lot more fun in drama than in any other subject	1	2	3	4	5			1.76	(0.83)
5.	Drama makes it easier for me to explain the way I think and feel about things	1	2	3	4	5			2.00	(0.57)
6.	We should have drama lessons more often than we do	1	2	3	4	5			2.38	(1.04)
7.	I have never really learned anything from a drama lesson	1	2	3	4	5			1.38	(0.50)
8.	Drama helps me understand much better how other people feel about things	1	2	3	4	5			2.07	(0.76)
9.	The work we do in drama makes it easier for me to sort out my own ideas about right and wrong	1	2	3	4	5			1.84	(0.68)
10.	I honestly don't believe drama does us any real good	1	2	3	4	5			1.38	(0.50)
11.	Since starting drama I've begun to understand myself and my family a good bit better	1	2	3	4	5			2.30	(0.94)
12.	Working in drama really helps you when you're trying to get across your personal ideas and feelings	1	2	3	4	5			1.76	(0.72)

							Mean Score	Standard Deviation
13.	Drama class gives you a chance to experience situations you might someday experience in real life	1	2	3	4	5	1.84	(0.55)
14.	I'm especially glad if I'm off school on a drama-lesson day	1	2	3	4	5	1.69	(1.31)
15.	Drama helps me feel much more self-confident	1	2	3	4	5	1.84	(0.37)
16.	At the end of a drama lesson I usually feel I've been doing something worthwhile	1	2	3	4	5	2.15	(0.68)
17.	Drama may be a good idea in the primary school but not in the secondary school	1	2	3	4	5	1.46	(0.51)
18.	In drama you learn how to cooperate with the others in your group	1	2	3	4	5	1.53	(0.51)
19.	Drama may be fun but it's not really making very good use of your school time	1	2	3	4	5	1.61	(0.50)
20.	Drama makes it easier for me to get along with other people	1	2	3	4	5	2.15	(0.89)
TOTAL							56.615	(4.753)

TEACHER 23 AND CLASS MEANS : EVALUATION CONCERNS

= Teacher

= Class Mean

1 = Very unimportant (VU); 2 = Unimportant (U); 3 = Reasonably Important (RI); 4 = Important (I);
5 = Very important (VI)

	Scores					
	VU	U	RI	I	VI	Teacher Class Mean
1. How willing a pupil is to exchange ideas with the rest of the class	1	2	③	4	✕ 5	3 4.53
2. How graceful (s)he is in the way (s)he stands and moves	1	②	✕ 3	4	5	2 2.76
3. What (s)he says about the work	1	2	③	✕ 4	5	3 3.61
4. How often (s)he is concerned about other people and not just him/herself	1	2	3	④	5	4 4.00
5. How self-confident (s)he is	1	2	3	④	✕ 5	4 4.15
6. How much (s)he seems to enjoy doing the work	1	2	3	④	5	4 4.00
7. How completely (s)he can concentrate on the drama work	1	2	3	4	✕ ⑤	5 4.46
8. How well (s)he can understand the ideas beneath the surface of what's said and done in drama	1	2	3	✕ 4	⑤	5 3.84
9. How regularly (s)he attends drama class	1	2	3	4	✕ ⑤	5 4.46
10. How much skill (s)he shows in details of the drama work	1	2	③	✕ 4	5	3 3.61
11. How well (s)he cooperates with the teacher and other class-members	1	2	3	④	✕ 5	4 4.61
12. How deeply involved (s)he gets in the work	1	2	3	✕	⑤	5 4.00
13. How hard (s)he tries	1	2	3	4	✕ ⑤	5 4.61

Scores

	VU	U	RI	I	VI	Teacher	Class Mean
14. How agreeable and well-mannered (s)he generally is	1	2	③	X	5	3	4.00
15. How ready (s)he is to say or do something without teacher suggestion or direction	1	2	3	④ X	5	4	4.30
16. How well (s)he can take a basic idea and develop it	1	2	③	4	X 5	3	4.61
17. How clearly and fluently (s)he can explain the way (s)he feels about things	1	2	③	X	5	3	4.00

TEACHER 23 AND CLASS MEANS:

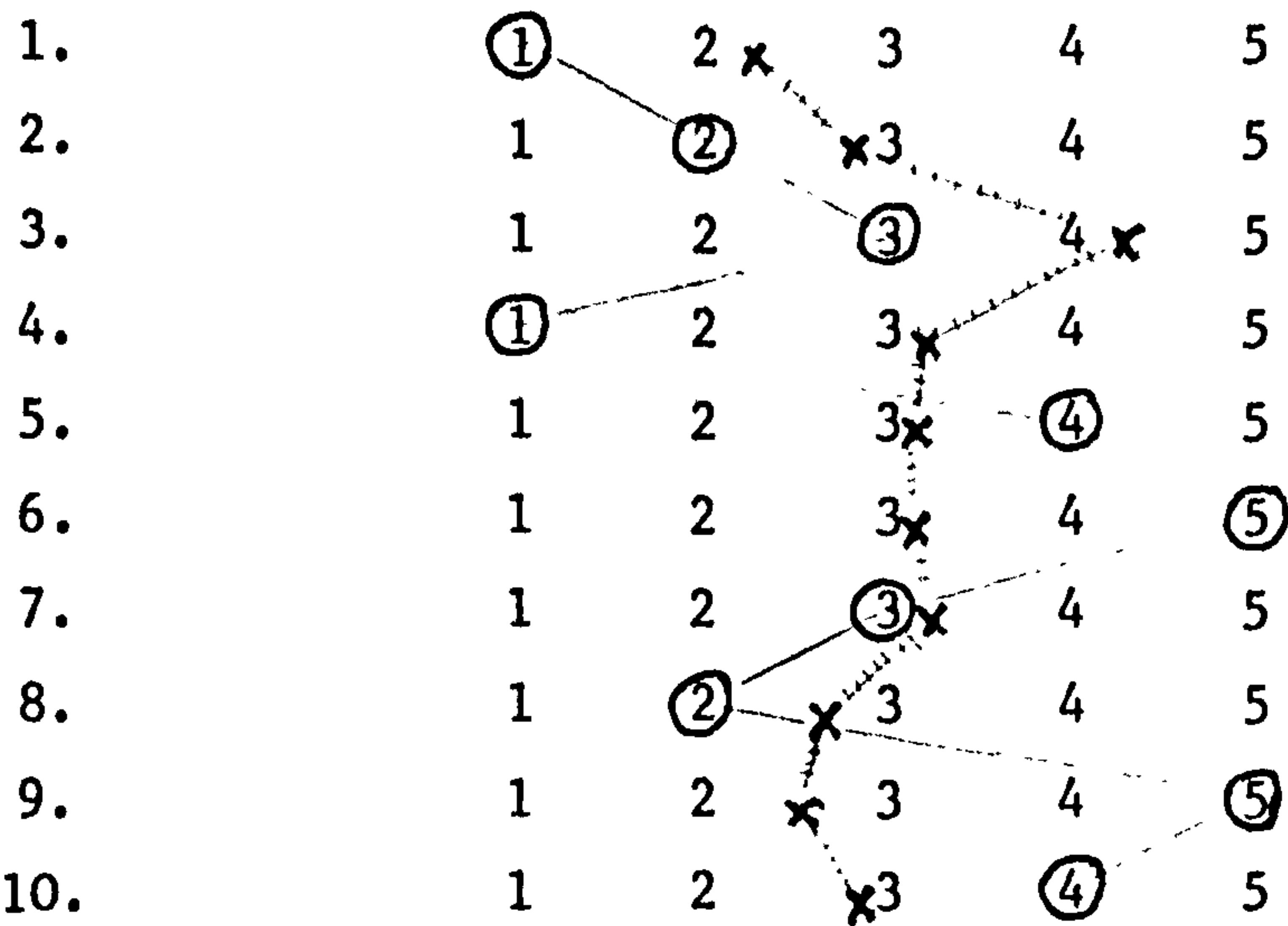
DRAMA AIMS

= Teacher

= Class Mean

- (1) = most important
- (2) = 2nd in importance
- (3) = 3rd in importance
- (4) = 4th in importance
- (5) = least important

		Score	
Item No.		Teacher	Class Mean
1.	Pupils realise the value of cooperation with other people	1	2.23
2.	Pupils can solve problems they meet	2	2.84
3.	Pupils think about things that happen to them	3	4.23
4.	Pupils better understand what it's like to be in someone else's shoes	1	3.15
5.	Pupils understand the kind of person they are	4	3.07
6.	Pupils are better able to perform in or produce plays	5	3.07
7.	Pupils can have an enjoyable time doing drama	3	3.15
8.	Pupils can feel they've achieved something worthwhile	2	2.61
9.	Pupils are less shy and more outgoing	5	2.46
10.	Pupils can realise their buried potential and talents	4	2.84



TEACHER 24:

TEACHING STYLE

Each teacher has his or her own unique teaching style. What follows is an attempt to discover what approaches you choose to emphasise in your work.

Each statement below describes an action or approach to drama teaching. Please circle the number which indicates how likely you would be to employ a particular action or approach in the course of a normal lesson.

1 = Very unlikely (VU); 2 = Unlikely (U); 3 = Possibly (P);
4 = Likely (L); 5 = Very Likely (VL)

	VU	U	P	L	VL
1. I accept and develop suggestions that my pupils make	1	2	3	4	⑤
2. I use direct and firm reprimand to check pupils who are damaging the lesson	1	2	3	4	⑤
3. I arrange things so that pupils take the initiative in the work	1	2	3	4	⑤
4. I emphasise oral work/language development	1	2	3	4	⑤
5. I ask my pupils questions that help them think about the work	1	2	3	4	⑤
6. I arrange work so that pupils interact directly with each other	1	2	3	4	⑤
7. I ask my pupils to follow directions that require some thought on their part	1	2	3	4	⑤
8. I accept any strong feelings my pupils may happen to show	1	2	3	4	⑤
9. I encourage my pupils by praising their responses	1	2	3	4	⑤
10. I try to actively involve all the pupils in the work	1	2	3	4	⑤

TEACHER 24:

ACTIVITIES A

Below are listed twenty activities used in drama classes at the secondary level. Indicate how frequently you use each activity with your pupils (in your selected class) by circling the appropriate number.

1 = Very rarely (VR); 2 = Occasionally (O); 3 = Regularly (R);
4 = Quite frequently (QF); 5 = Very frequently (VF)

	VR	O	R	QF	VF
1. Pupils play drama games	①	2	3	4	5
2. Pupils make their own films	1	②	3	4	5
3. Pupils do mime work	①	2	3	4	5
4. Pupils work from scripts they've written themselves	1	②	3	4	5
5. Pupils work from scripts written by some author	1	2	③	4	5
6. Pupils practise movement exercises	①	2	3	4	5
7. Pupils do movement that they decide on for themselves as they go along	①	2	3	4	5
8. Pupils do dance work	①	2	3	4	5
9. Pupils take something like a poem or story and act it out	①	2	3	4	5
10. Pupils practise sense exercises (looking, listening, etc. - real or imagined)	1	②	3	4	5
11. Pupils use drama to help them understand another subject (e.g., English)	1	②	3	4	5
12. Pupils make up a play of their own then tape-record it	1	②	3	4	5
13. Pupils discuss the drama work	1	2	3	4	⑤
14. Pupils act out scenes where they know in advance nothing of the characters or what is going to happen	1	2	3	4	⑤
15. Pupils act out scenes where they have in advance an outline of the characters and what is going to happen	1	2	③	4	5
16. After they've decided exactly on the personality of each character and what's going to happen, the pupils practise and rehearse the scene	1	2	3	4	⑤
17. Pupils do work based on music	①	2	3	4	5
18. Pupils do work that mainly concentrates on talking and language	1	2	3	4	⑤
19. After they've prepared and added some bits of movement, pupils read a play from their books	①	2	3	4	5
20. Pupils make up a play of their own, then have it video-taped so it's like a TV play	1	②	3	4	5

TEACHER 24:

ACTIVITIES B

The way a drama teacher organises his/her work depends, of course, on many factors. Thinking in general terms, however, about your selected class, list percentages under each of the four headings below to indicate something of the way you choose to operate in your drama lessons with the class.

(1)

IDEAS FOR THE WORK COME FROM:	%
Class	25
Teacher	50
Class and Teacher together	25
TOTAL	100%

(2)

PUPILS WORK AS:	%
Individuals	5
Pairs	15
Small groups	70
Whole class unit	10
TOTAL	100%

(3)

I USE THE TECHNIQUE:	%
Teacher in role	10
Teacher out of role	70
Teacher moving from in role to out of role	20
TOTAL	100%

(4)

THE PUPILS' WORK HAS:	%
No audience	20
Class audience only	75
Outside-Class audience	5
TOTAL	100%

ATTITUDE

- 1 = I strongly agree (SA)
- 2 = I agree (A)
- 3 = I'm undecided (U)
- 4 = I disagree (D)
- 5 = I strongly disagree (SD)

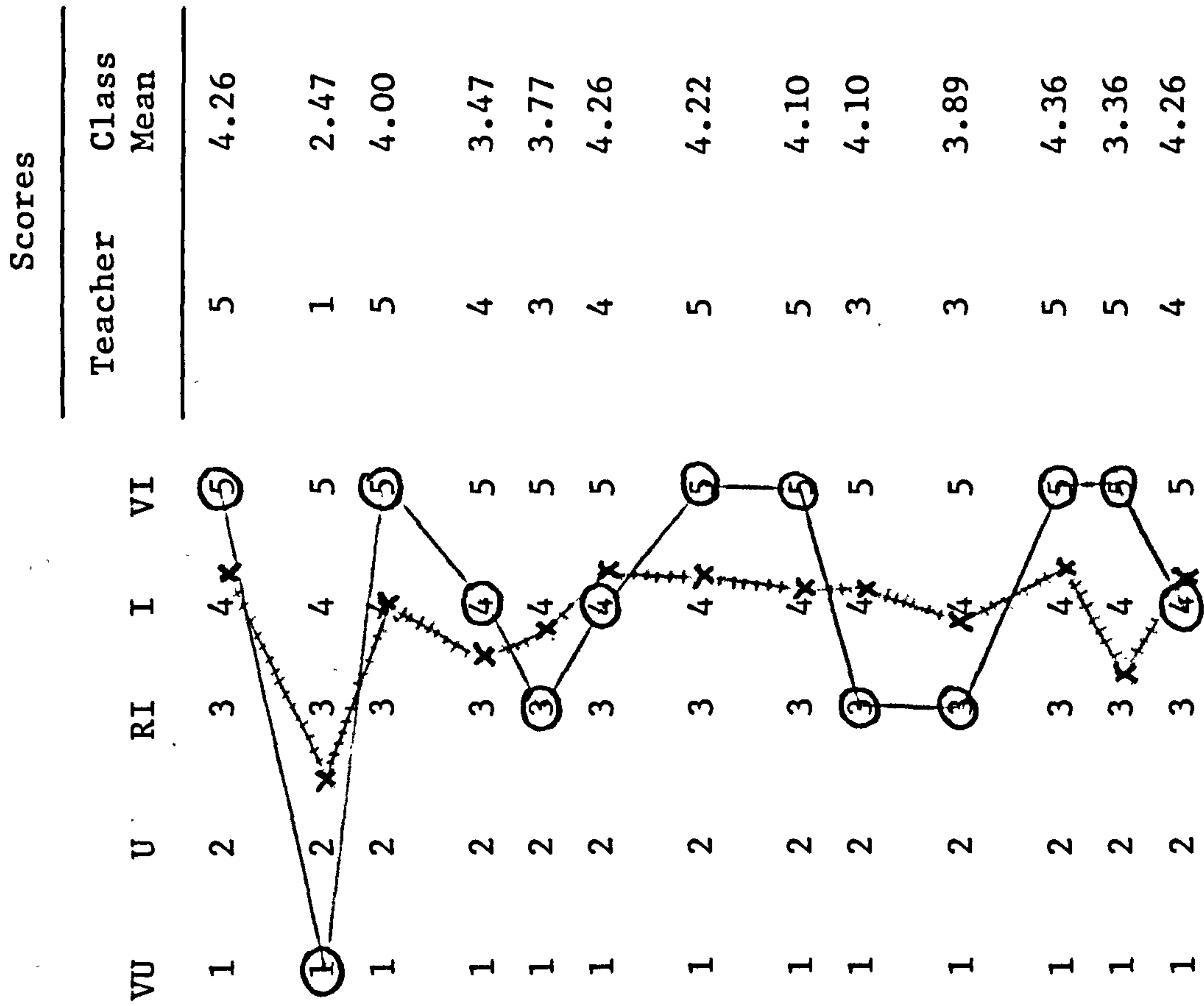
		1	2	3	4	5	Mean Score	Standard Deviation
1.	It would probably be better in the long run if we did less drama work and more work on other subjects	1	2	3	4	5	2.63	(0.95)
2.	Drama lessons don't really teach you anything important	1	2	3	4	5	1.78	(1.22)
3.	In drama class you learn far more worthwhile things than just how to act	1	2	3	4	5	2.00	(1.00)
4.	I have a lot more fun in drama than in any other subject	1	2	3	4	5	2.10	(0.99)
5.	Drama makes it easier for me to explain the way I think and feel about things	1	2	3	4	5	2.00	(0.88)
6.	We should have drama lessons more often than we do	1	2	3	4	5	2.26	(1.19)
7.	I have never really learned anything from a drama lesson	1	2	3	4	5	1.15	(0.37)
8.	Drama helps me understand much better how other people feel about things	1	2	3	4	5	1.68	(0.58)
9.	The work we do in drama makes it easier for me to sort out my own ideas about right and wrong	1	2	3	4	5	2.00	(0.74)
10.	I honestly don't believe drama does us any real good	1	2	3	4	5	1.15	(0.37)
11.	Since starting drama I've begun to understand myself and my family a good bit better	1	2	3	4	5	2.63	(1.01)
12.	Working in drama really helps you when you're trying to get across your personal ideas and feelings	1	2	3	4	5	1.57	(0.60)

TEACHER 24 AND CLASS MEANS : EVALUATION CONCERNS

= Teacher
= Class Mean

1 = Very unimportant (VU); 2 = Unimportant (U); 3 = Reasonably Important (RI); 4 = Important (I);
5 = Very important (VI)

- 1. How willing a pupil is to exchange ideas with the rest of the class
- 2. How graceful (s)he is in the way (s)he stands and moves
- 3. What (s)he says about the work
- 4. How often (s)he is concerned about other people and not just him/herself
- 5. How self-confident (s)he is
- 6. How much (s)he seems to enjoy doing the work
- 7. How completely (s)he can concentrate on the drama work
- 8. How well (s)he can understand the ideas beneath the surface of what's said and done in drama
- 9. How regularly (s)he attends drama class
- 10. How much skill (s)he shows in details of the drama work
- 11. How well (s)he cooperates with the teacher and other class-members
- 12. How deeply involved (s)he gets in the work
- 13. How hard (s)he tries



Scores

	VU	U	RI	I	VI	Teacher	Class Mean
14. How agreeable and well-mannered (s)he generally is	1	2	3	4*	5	3	4.16
15. How ready (s)he is to say or do something without teacher suggestion or direction	1	2	3	4*	5	5	4.00
16. How well (s)he can take a basic idea and develop it	1	2	3	4*	5	5	4.22
17. How clearly and fluently (s)he can explain the way (s)he feels about things	1	2	3	4*	5	5	4.22

TEACHER 24 AND CLASS MEANS:

DRAMA AIMS

= Teacher

= Class Mean

- (1) = most important
- (2) = 2nd in importance
- (3) = 3rd in importance
- (4) = 4th in importance
- (5) = least important

		Score	
Item No.		Teacher	Class Mean
1.	Pupils realise the value of cooperation with other people	3	(2.36)
2.	Pupils can solve problems they meet	2	(2.36)
3.	Pupils think about things that happen to them	2	(3.61)
4.	Pupils better understand what it's like to be in someone else's shoes	1	(2.78)
5.	Pupils understand the kind of person they are	1	(2.47)
6.	Pupils are better able to perform in or produce plays	5	(3.84)
7.	Pupils can have an enjoyable time doing drama	5	(3.31)
8.	Pupils can feel they've achieved something worthwhile	4	(2.83)
9.	Pupils are less shy and more outgoing	4	(2.73)
10.	Pupils can realise their buried potential and talents	3	(3.61)

